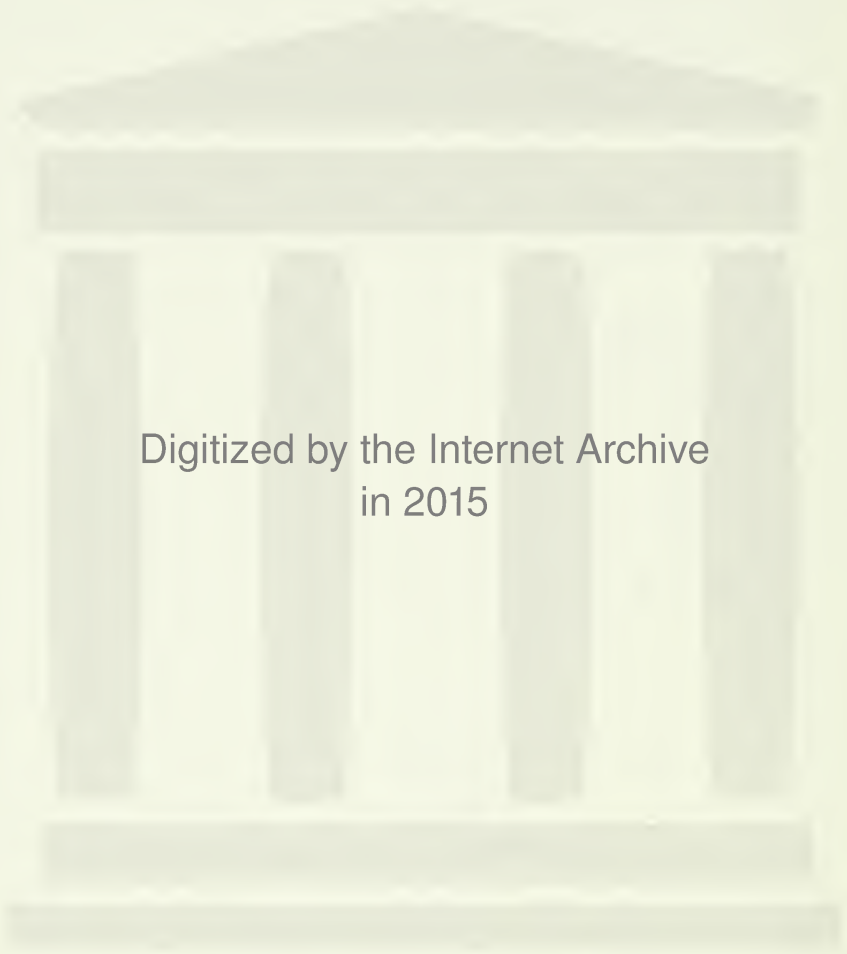

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## ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall,* as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

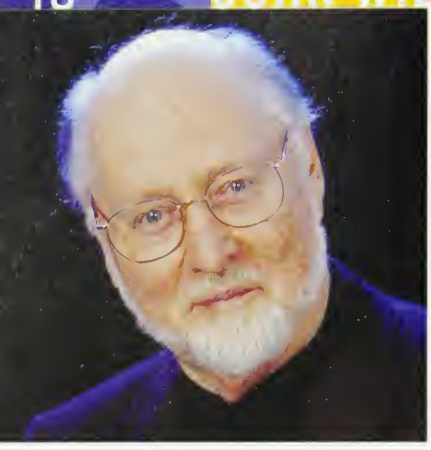
Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



# JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.


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# ABOUT THE BOSTON POPS





Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, Keith Lockhart (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



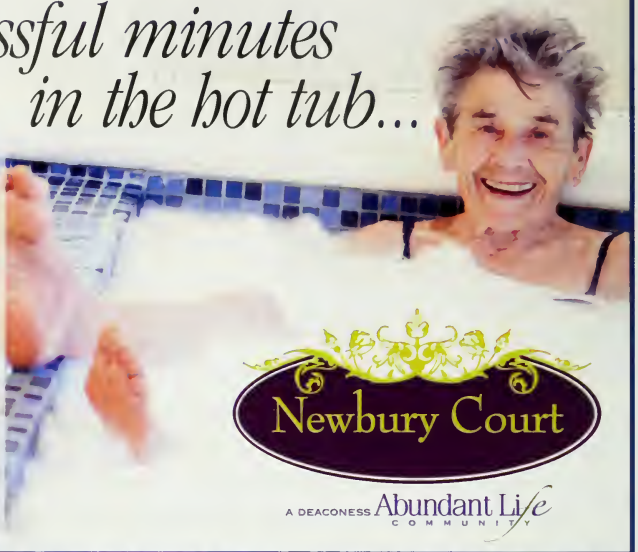
*Fireworks light up the sky above the Hatch Shell during the July Fourth concert*

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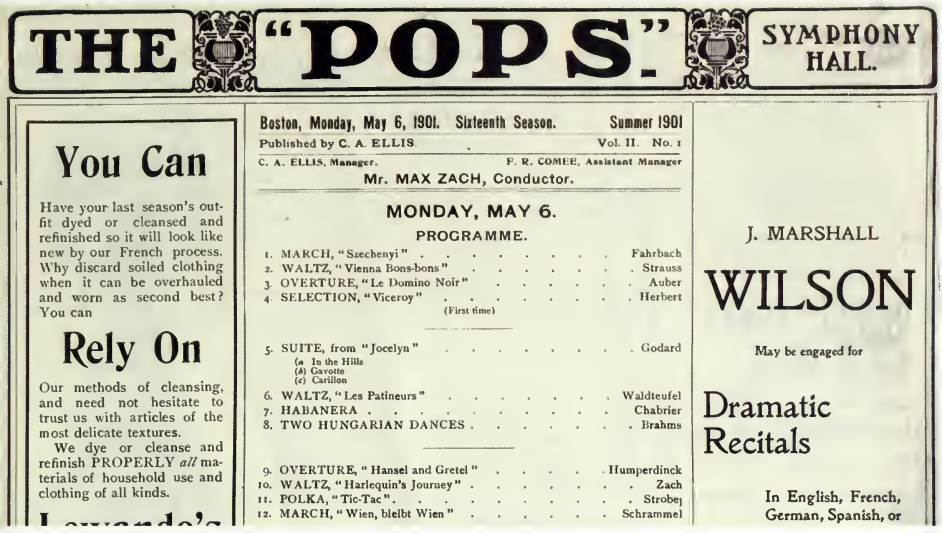
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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
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MONDAY, MAY 6.
PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert
(First time)
5. SUITE, from "Jocelyn" . . . . . Godard
(a In the Hills
(b) Gavotte
(c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms
9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

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**WILSON**
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**Dramatic Recitals**
In English, French, German, Spanish, or

World" program of music inspired by outer space. Keith Lockhart leads "The Arthur Fiedler Concert," a salute to the maestro who brought the Boston Pops to international prominence and perfected its audience-pleasing format. On "Gatsby Night," patrons can soak in the atmosphere of the "Roaring Twenties" with the versatile jazz band The Hot Sardines joining the Pops for the first time. Jennifer Holliday, Broadway's original Effie in *Dreamgirls*, makes a welcome return, and singer/activist Melissa Etheridge, in her first appearances with a symphony orchestra, makes her Boston Pops debut. One of her concerts will salute her alma mater, Berklee College of Music, and feature performances by up-and-coming Berklee musicians. To celebrate the 200th anniversary of "The Star-Spangled Banner," the Pops will perform a newly commissioned multi-media work. Keith Lockhart sums it up: "The 2014 Boston Pops season boasts a lineup of programs that combine the old with the new and unexpected in that signature Boston Pops way. The season's special focus on some of the best arrangements from the orchestra's exclusive library of 3,400 works, along with first-ever Symphony Hall appearances by diverse artists and such unique programming as 'Oz with Orchestra,' offers a great selection of fun-filled programs for both new and returning patrons. We truly believe there is only one place you can hear the phenomenal variety and depth and even whimsy of American music performed in a single concert—and that's at a Boston Pops performance in the incomparable setting of Symphony Hall."



*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*

# THE BOSTON POPS ESPLANADE ORCHESTRA



**KEITH LOCKHART**
Julian and Eunice Cohen
Boston Pops Conductor
*endowed in perpetuity*

**JOHN WILLIAMS**
Laureate Conductor

**FIRST VIOLINS**
Joseph Scheer
Gregory Vitale
Christine Vitale
Cynthia Cummings
Kristina Nilsson
Katherine Winterstein
Gerald Mordis
Sasha Callahan
Sarita Uranovsky
Liana Zaretsky Akhiezer
Susan Faux
Qianqian Li

**SECOND VIOLINS**
Clayton Hoener
Jennifer Elowitch
Colin Davis
Dorothy Han
Judith Lee
Melissa Howe
Samantha Bennett
Stacey Alden
Julie Leven
James Orent

**VIOLAS**
Scott Woolweaver
Anne Black
Kenneth Stalberg
Jean Haig
David Feltner
Donna Jerome
Barbara Wright
Mark Berger

**CELLOS**
Ronald Lowry
Andrew Mark
William Rounds
Jennifer Lucht
Kevin Crudder
Eugene Kim
Melanie Dyball
Toni Rapier

**BASSES**
Robert Caplin
Barry Boettger
Susan Hagen
Randall Zigler
Elizabeth Foulser
George Speed

**FLUTES**
Renée Krimsier
Whitney Pencina

**PICCOLO**
Linda Toote

**OBOES**
Andrew Price
Amanda Hardy

**ENGLISH HORN**
Barbara LaFitte

**CLARINETS**
Ian Greitzer
Aline Benoit

**BASSOONS**
Sebastian Chaves
Adrian Jojatu

**HORNS**
Eli Epstein
Kate Gascoigne
Whit Hill
Clark Matthews

**TRUMPETS**
Bruce Hall
Richard Kelley
Terry Everson
Mark Emery

**TROMBONES**
Hans Bohn
Alexei Doohovskoy

**BASS TROMBONE**
Angel Subero

**TUBA**
Gary Ofenloch

**TIMPANI**
Richard Flanagan

**PERCUSSION**
Jim Gwin
Neil Grover
Patrick Hollenbeck
John Tanzer

**HARP**
Susan Robinson

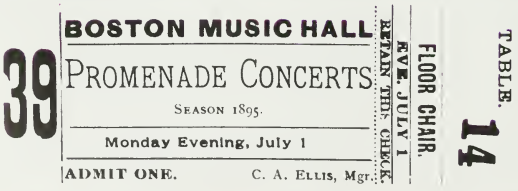
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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

# THE BOSTON POPS ESPLANADE ORCHESTRA



Wednesday evening, May 7, 2014, at 8

**KEITH LOCKHART** conducting

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

Hemenway & Barnes is proud to support the Boston Pops as a BSO Business Partner.

OPENING NIGHT AT POPS
THE VERY BEST OF THE BOSTON POPS

| | |
|---|---|
| Buckaroo Holiday, from *Rodeo* | Copland |
| Largo from the *New World* Symphony | Dvořák |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Ellington/Mills-Sebesky |
| Theme from *Jurassic Park* | Williams |
| 'S Wonderful, from *Funny Face* | Gershwin-Ramin |
| Blue Rondo à la Turk<br>2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops | D. Brubeck-C. Brubeck |
| Dancing Queen | Andersson/Ulvaeus/Anderson-Walden |

**INTERMISSION**

Presenting
JASON ALEXANDER

*Selections to be announced from the stage*

Special thanks to Maureen Brennan

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Pro AG Insurance; Classical Music Community

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

# THE BOSTON POPS ESPLANADE ORCHESTRA



Thursday evening, May 8, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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THE VERY BEST OF THE BOSTON POPS

| | |
|---|---|
| Buckaroo Holiday, from *Rodeo* | Copland |
| Largo from the *New World* Symphony | Dvořák |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Ellington/Mills-Sebesky |
| 'S Wonderful, from *Funny Face* | Gershwin-Ramin |
| Concerto in C for Piano and Orchestra<br>MICHAEL CHERTOCK, piano | Anderson |

INTERMISSION

| | |
|---|---|
| Blue Rondo à la Turk<br>2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops | D. Brubeck-C. Brubeck |
| I Would Do Anything for Love | Steinman-Walden |
| Dancing Queen | Andersson/Ulvaeus/Anderson-Walden |
| Theme from *Jurassic Park* | Williams |
| You Must Remember This: A Cinematic Sing-Along<br>As Time Goes By—Raindrops Keep Falling On My Head—Moon River—<br>The Way We Were—Que Sera, Sera—Zip-A-Dee-Do-Dah—Over the Rainbow | arr. Sebesky |

Michael Chertock's appearance with the Boston Pops Orchestra on May 8 and 9 is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Belmont Hill School Night at the Pops; St. Camillus Parish, Arlington; KSP Financial; Castle Island Association; Olde New England Tours; Pocahontas High School; The Geneva School; St. Denis Travel Group; Institute of Electrical Engineers; Aero Club of New England; MIT Sloan Boston Alumni Association; Halifax West High School; Sally O'Connor and Associates; Somerset Club

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# THE BOSTON POPS ESPLANADE ORCHESTRA



Friday evening, May 9, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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THE VERY BEST OF THE BOSTON POPS

| | |
|---|---|
| Buckaroo Holiday, from *Rodeo* | Copland |
| Largo from the *New World* Symphony | Dvořák |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Ellington/Mills-Sebesky |
| 'S Wonderful, from *Funny Face* | Gershwin-Ramin |
| Concerto in C for Piano and Orchestra<br>MICHAEL CHERTOCK, piano | Anderson |

INTERMISSION

| | |
|---|---|
| Blue Rondo à la Turk<br>2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops | D. Brubeck-C. Brubeck |
| I Would Do Anything for Love | Steinman-Walden |
| Dancing Queen | Andersson/Ulvaeus/Anderson-Walden |
| Theme from *Jurassic Park* | Williams |
| You Must Remember This: A Cinematic Sing-Along<br>As Time Goes By—Raindrops Keep Falling On My Head—Moon River—<br>The Way We Were—Que Sera, Sera—Zip-A-Dee-Doo-Dah—Over the Rainbow | arr. Sebesky |

Michael Chertock's appearance with the Boston Pops Orchestra on May 8 and 9 is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Joslin Diabetes Center; Londonderry High School; Norwood Scholarship Foundation; Salem State University Explorers; Harvard Business School AMP 71 Reunion; Lane and Tully Families; Big Sister Association of Greater Boston; Boys & Girls Club of Boston; Franklin Field Franklin Hill Dorchester Healthy Boston, Dorchester; Friends of the Children Boston; Hattie B. Cooper Community Center, Roxbury; Jewish Community Housing for the Elderly, Brighton; Minutes for Memories, Brighton; Somerville Council on Aging/Teen Empowerment; United South End Settlements, Boston; Vine Street Community Center, Roxbury; MIT Activities Committee

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Maryann Hayes
C. 508.982.7558



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# THE BOSTON POPS ESPLANADE ORCHESTRA



Saturday afternoon, May 10, 2014, at 3

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A SYMPHONIC NIGHT AT THE MOVIES | "*Oz* with Orchestra"

## Film Credits

CAST

| | |
|---|---|
| Judy Garland | Dorothy Gale |
| Frank Morgan | Prof. Marvel / Emerald City doorman / The cabbie / The Wizard's guard / The Wizard of Oz |
| Ray Bolger | Hunk / The Scarecrow |
| Bert Lahr | Zeke / The Cowardly Lion |
| Jack Haley | Hickory / The Tin Man |
| Billie Burke | Glinda, the Good Witch |
| Margaret Hamilton | Miss Gulch / The Wicked Witch |
| Charley Grapewin | Uncle Henry |
| Clara Blandick | Auntie Em |

and The Munchkins

SCREENPLAY BY
Noel Langley
Florence Ryerson
Edgar Allan Woolf

DIRECTED BY
Victor Fleming

PRODUCED BY
Mervyn LeRoy

MUSIC BY
Harold Arlen (songs)
Herbert Stothart

Film Courtesy of Warner Bros. Entertainment Inc.

## Production Credits

Producer: John Goberman

Original orchestrations reconstructed by: John Wilson and Andrew Cottee

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

*A Symphonic Night at the Movies* is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

*Please note that there will be a 20-minute intermission approximately halfway through the film.*

For more about *Oz*, see page 37.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Intersystems; Cedar Elementary School; Dartmouth Alumni Club of Boston; Forever Paws Animal Shelter; St. Agnes Ladies' Sodality, Arlington; Maryellen Freeman & Family; Yankee Trails World Travel

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# THE BOSTON POPS ESPLANADE ORCHESTRA



Saturday evening, May 10, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

John Hancock is proud to support the Boston Pops as a BSO Business Partner.

A SYMPHONIC NIGHT AT THE MOVIES | "*Oz* with Orchestra"

## Film Credits

CAST

| | |
|---|---|
| Judy Garland | Dorothy Gale |
| Frank Morgan | Prof. Marvel / Emerald City doorman / The cabbie / The Wizard's guard / The Wizard of Oz |
| Ray Bolger | Hunk / The Scarecrow |
| Bert Lahr | Zeke / The Cowardly Lion |
| Jack Haley | Hickory / The Tin Man |
| Billie Burke | Glinda, the Good Witch |
| Margaret Hamilton | Miss Gulch / The Wicked Witch |
| Charley Grapewin | Uncle Henry |
| Clara Blandick | Auntie Em |
| and The Munchkins | |

SCREENPLAY BY
Noel Langley
Florence Ryerson
Edgar Allan Woolf

DIRECTED BY
Victor Fleming

PRODUCED BY
Mervyn LeRoy

MUSIC BY
Harold Arlen (songs)
Herbert Stothart

Film Courtesy of **Warner Bros. Entertainment Inc.**

## Production Credits

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Original orchestrations reconstructed by: John Wilson and Andrew Cottee

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Among Those Present: Regis College Alumni Office; Mt. Ararat Middle School Band; EF Educational Tours; Lester B. Pearson School; U.S. Coast Guard Auxiliary INR; The Bouvier Family; MIT Activities Committee; Show of the Month Club

## 2013 YOUNG ARTISTS COMPETITION WINNERS



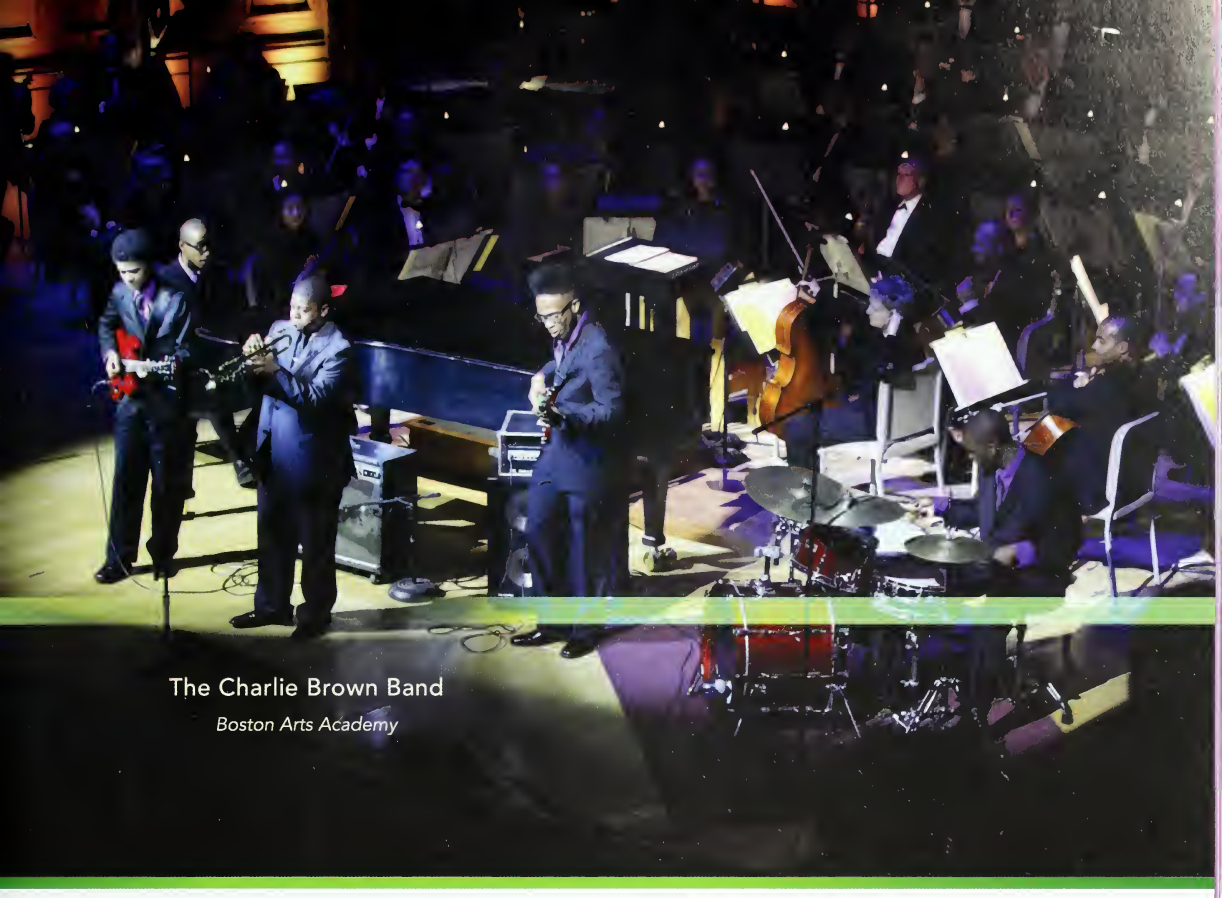
Esha Nijhoff Asser
*British School of Boston*

Kadar Qian
*Westford Academy*

Innaray Oliveira
*Whitinsville Christian School*

# DEFINING MOMENTS

THE 2013 WINNERS PERFORMED WITH
THE BOSTON POPS ON MAY 29, 2013.



The Charlie Brown Band
*Boston Arts Academy*

**Music has the power to transform young lives.** We congratulate the 2013 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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# THE BOSTON POPS ESPLANADE ORCHESTRA



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A SYMPHONIC NIGHT AT THE MOVIES | "*Oz* with Orchestra"

## Film Credits

CAST

| | |
|---|---|
| Judy Garland | Dorothy Gale |
| Frank Morgan | Prof. Marvel / Emerald City doorman / The cabbie / The Wizard's guard / The Wizard of Oz |
| Ray Bolger | Hunk / The Scarecrow |
| Bert Lahr | Zeke / The Cowardly Lion |
| Jack Haley | Hickory / The Tin Man |
| Billie Burke | Glinda, the Good Witch |
| Margaret Hamilton | Miss Gulch / The Wicked Witch |
| Charley Grapewin | Uncle Henry |
| Clara Blandick | Auntie Em |

and The Munchkins

SCREENPLAY BY
Noel Langley
Florence Ryerson
Edgar Allan Woolf

DIRECTED BY
Victor Fleming

PRODUCED BY
Mervyn LeRoy

MUSIC BY
Harold Arlen (songs)
Herbert Stothart

Film Courtesy of Warner Bros. Entertainment Inc.

## Production Credits

Producer: John Goberman

Original orchestrations reconstructed by: John Wilson and Andrew Cottee

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

*A Symphonic Night at the Movies* is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

*Please note that there will be a 20-minute intermission approximately halfway through the film.*

For more about *Oz*, see page 37.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Alcott Mother's Day at the Pops; Harvard University Outings & Innings



## JASON ALEXANDER



Jason Alexander is a well-known actor, director, Tony Award-winning Broadway performer, producer, teacher, children's author, activist, and traveling comic. His diverse array of credits includes stints in television, film, and theater. His portrayal of George Costanza on NBC's *Seinfeld* garnered him six Emmy and four Golden Globe nominations, an American Television Award, and two American Comedy Awards. The Screen Actors Guild knighted him Best Actor in a Comedy Series, and *TV Guide* readers voted George Costanza among the ten greatest television characters of all time. Since his Broadway debut in the original production of Stephen Sondheim's *Merrily We Roll Along*, he has starred on Broadway five times. Hired to write the libretto for *Jerome Robbins' Broadway,* he also played fourteen different characters in the production, winning the Drama Desk, Outer Critics Circle, and Tony awards. Los Angeles audiences have enjoyed his many stage performances in that city, most notably his acclaimed run alongside Martin Short in Mel Brooks's *The Producers.* In 2012 The Actor's Fund honored Jason Alexander with the Julie Harris Award for Lifetime Achievement. His film credits include *Pretty Woman, Jacob's Ladder, Dunston Checks In, Love, Valor, Compassion, The Adventures of Rocky and Bullwinkle, Shallow Hal, Hachi,* and the upcoming *Lucky Stiff*. Notable television projects include *Bye Bye Birdie* and *A Christmas Carol.* He has also directed episodes of *Seinfeld, Everybody Hates Chris, Criminal*



*Minds*, *Franklin and Bash*, and *Mike and Molly*. Jason Alexander previously appeared with the Boston Pops Orchestra in May 1996, a performance taped for PBS's *Evening at Pops*, and in May 2013 for the corporate event "Presidents at Pops."

## MICHAEL CHERTOCK



Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with such conductors as James Conlon, Erich Kunzel, Jaime Laredo, Andrew Litton, and Keith Lockhart. His many orchestral appearances include solo performances with the Philadelphia Orchestra, Montreal Symphony, Toronto Symphony, Baltimore Symphony, Naples Philharmonic, Detroit Symphony, Chattanooga Symphony, Utah Symphony, Oregon Symphony, Indianapolis Symphony, and Dayton Philharmonic. He has appeared with the Boston Pops Orchestra on many occasions, most recently on the Pops' November 2013 tour to the western United States. Michael Chertock made his debut at the age of seventeen, performing Rachmaninoff's Piano Concerto No. 3 under Andrew Litton. In January 2005 Mr. Chertock performed Gershwin's Concerto in F with Keith Lockhart and the National Youth Orchestra of London. He has toured Asia with the Boston Pops and with the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony Orchestra's recording of *Petrouchka* with Paavo Järvi earned rave reviews in *Gramophone* and *American Record Guide*. Mr. Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. In June 2005 with the Boston Pops Orchestra, he performed the world premiere of Tod Machover's concerto for hyper-piano and orchestra, *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. In 2013 he reprised that performance with the Toronto Symphony. Other recent engagements include performances with the Atlanta Symphony Orchestra, the Cincinnati Symphony Orchestra Chamber Players, and Orchestra Kentucky Bowling Green, and at Cincinnati's College-Conservatory of Music Pianopalooza. In 1994 he released his first CD on the Telarc label, *Cinematic Piano*, a collection of his own original arrangements of music from movies, which was praised by *American Record Guide* and the *Cincinnati Enquirer*. Subsequent acclaimed Telarc discs include *Palace of the Winds*, *Christmas at the Movies*, and *Love At the Movies*. Mr. Chertock serves as chair of the piano department at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division) and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association, and in 1986 received the Rildia B. O'Bryon Cliburn Scholarship. Michael Chertock makes his home in Cincinnati with his wife Maaike, son Joshua, and daughters Maria and Janneke. Most Sundays he plays piano and organ for services at St. Barnabas Episcopal Church.


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# 75 YEARS LATER: REVISITING A "TECHNICAL MARVEL"



MGM's "technical marvel" *The Wizard of Oz* was released in the legendary movie year of 1939. The project cost three million dollars and took eighteen months to complete. Although well received by critics (see below), the film adaptation of L. Frank Baum's 1900 novel did not recoup the studio's investment until after it was re-released to theaters. Nominated for five Academy Awards, it lost to *Gone With the Wind* for Best Picture, but earned Oscars in the Song category for Harold Arlen and E.Y. Harburg's "Over the Rainbow" and in the Original Score category for Herbert Stothart's overall supervision of the musical score. Judy Garland took home a miniature statuette for the "Best Performance by a Juvenile," also encompassing her role in *Babes in Arms*.

What made *The Wizard of Oz* a cornerstone of American popular culture, though, was television. The baby boomers among us recall gathering around the TV for the annual broadcasts, which began in 1956. In the era before TiVo, DVRs, and even VCRs, this was an event! For those who watched the movie originally on black-and-white sets, the first viewing on a color television provided an awesome cinematic jolt, as Dorothy opened the door into the vibrantly Technicolor world of Munchkinland. In fact, it was because of this new process that Dorothy's slippers were changed from silver to ruby.

The story, the memorable characters, the special effects, the music and the songs, and the lines of dialogue that have become common phrases (e.g., "Pay no attention to that man behind the curtain"; "I'll get you, my pretty..."; "There's no place like home") have all served to keep *The Wizard of Oz* in the minds and hearts of fans for generations. Here is some of the critical reaction to the original release 75 years ago:

"It is not only a magnificent, history-making technical achievement: it is a warmly human, deeply emotional photoplay, too."—James Francis Crow, *Hollywood Citizen-News*

"It is ... brilliantly inventive, arrestingly beautiful and dramatically compelling to the eye, the ear, and the emotions.... Numerous scenes will remain long in the audience memory—of whatever age—to mark *Wizard* as memorable."—*The Hollywood Reporter*

"A delightful piece of wonder-working which had the youngsters' eyes shining and brought a quietly amused gleam to the wiser ones of the oldsters."—Frank Nugent, *New York Times*

"Magnificent sets and costumes, vivid Technicolor, and every resource of trick photography bolster the competent cast that strikes a happy medium between humor and make-believe." —*Newsweek*

In this week's presentation of "*Oz* with Orchestra," a stunningly restored print of the film, with the original vocals and dialogue intact, is paired with the original orchestrations as performed live by the Boston Pops, allowing the audience to experience this beloved classic as never before.

*Eleanor Hayes McGourty*

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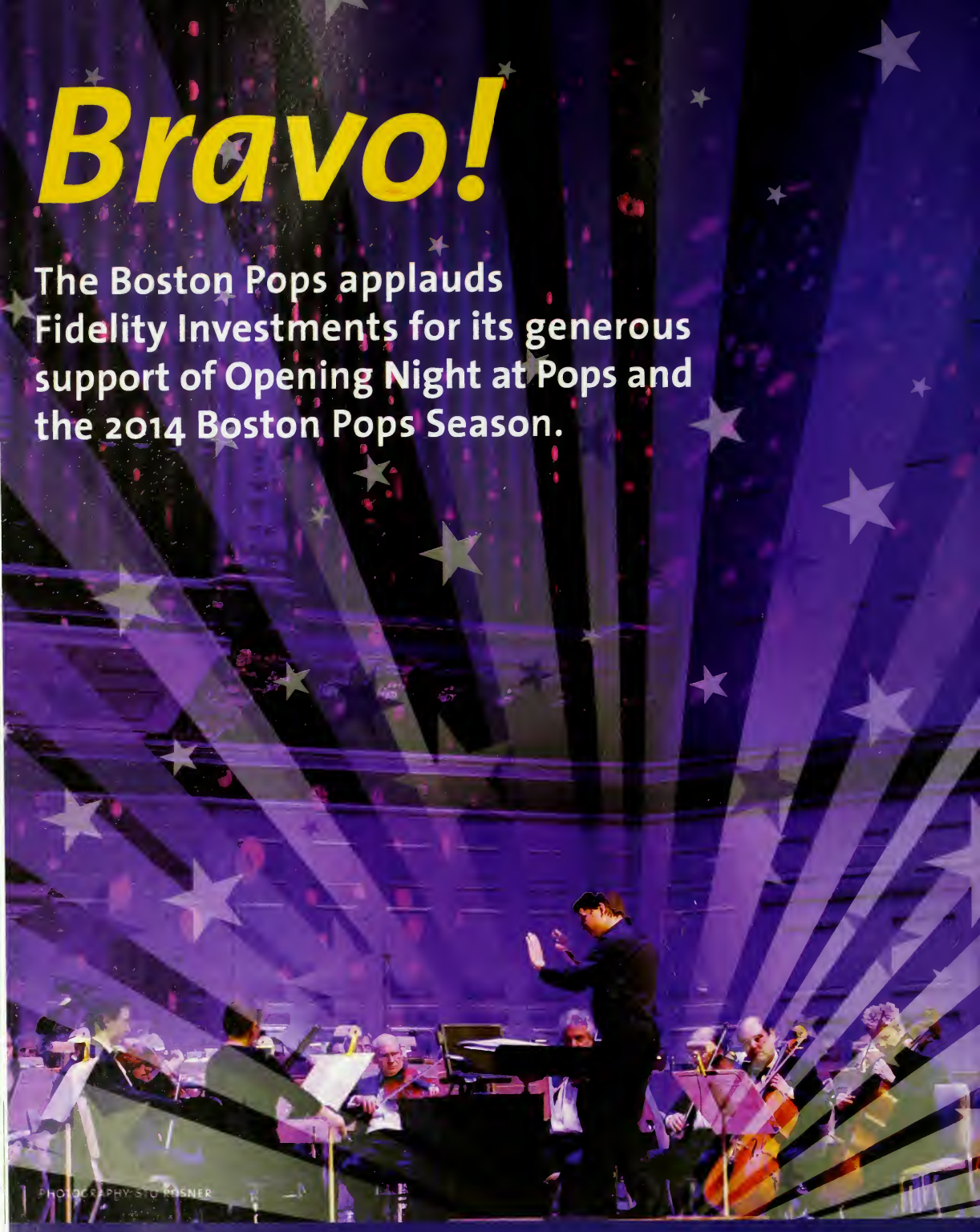
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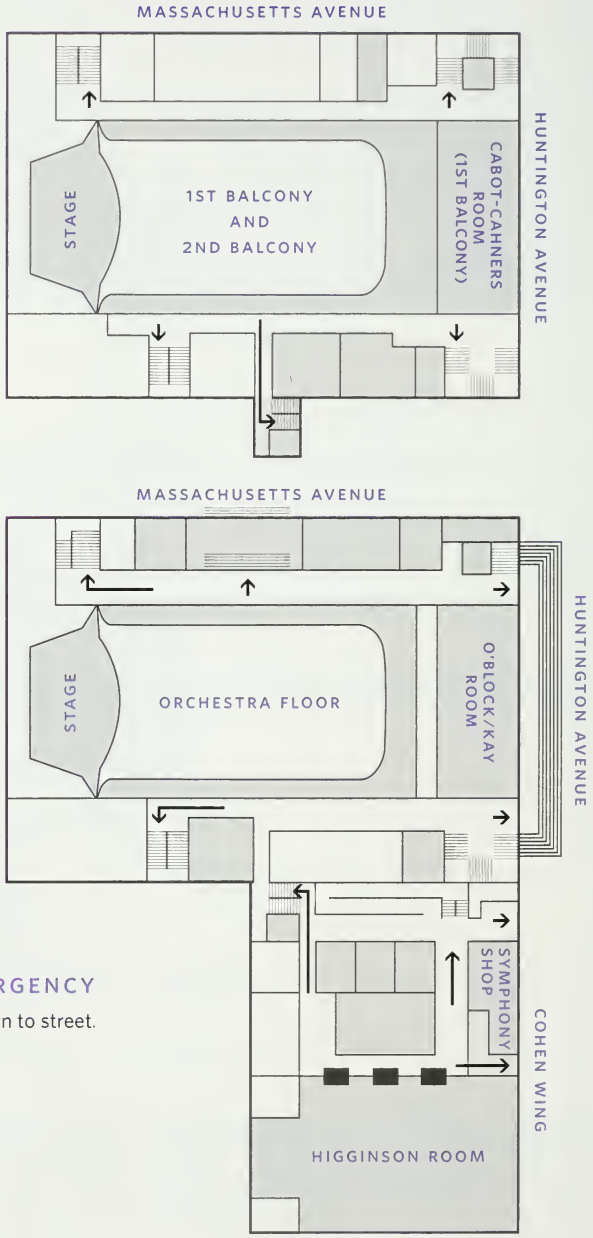
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**The BSO's web site** (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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**Ticket Programs**: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 9, 16, 20, 23, and 30, June 3 and 10—at the Symphony Hall box office as of 5pm.

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**For Symphony Hall rental information**, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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**Esplanade Concerts**: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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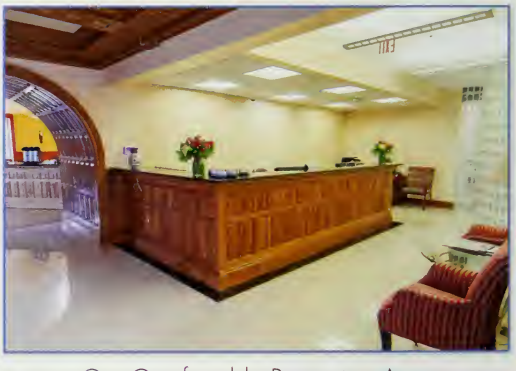
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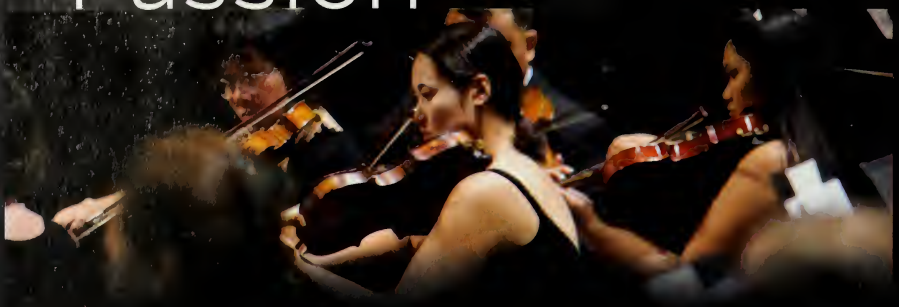
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## ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall,* as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

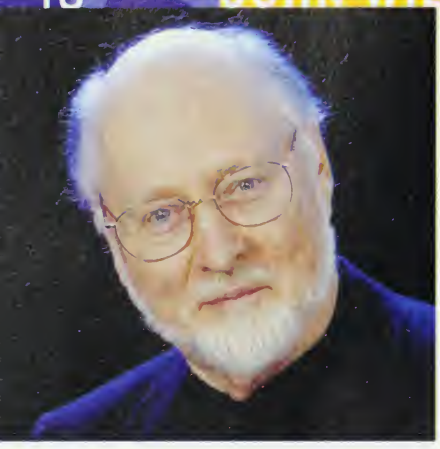
Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.





# 10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.




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# ABOUT THE BOSTON POPS





Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



*Fireworks light up the sky above the Hatch Shell during the July Fourth concert*

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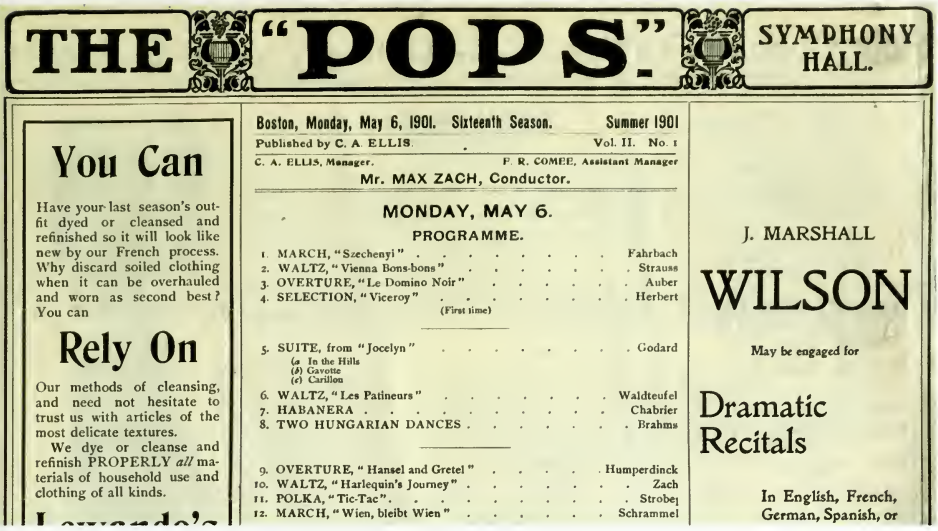


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Boston, Monday, May 6, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 1

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

**MONDAY, MAY 6.**

PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert
   (First time)
5. SUITE, from "Jocelyn" . . . . . Godard
   (a) In the Hills
   (b) Gavotte
   (c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms
9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

J. MARSHALL

**WILSON**

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**Dramatic Recitals**

In English, French, German, Spanish, or

World" program of music inspired by outer space. Keith Lockhart leads "The Arthur Fiedler Concert," a salute to the maestro who brought the Boston Pops to international prominence and perfected its audience-pleasing format. On "Gatsby Night," patrons can soak in the atmosphere of the "Roaring Twenties" with the versatile jazz band The Hot Sardines joining the Pops for the first time. Jennifer Holliday, Broadway's original Effie in *Dreamgirls*, makes a welcome return, and singer/activist Melissa Etheridge, in her first appearances with a symphony orchestra, makes her Boston Pops debut. One of her concerts will salute her alma mater, Berklee College of Music, and feature performances by up-and-coming Berklee musicians. To celebrate the 200th anniversary of "The Star-Spangled Banner," the Pops will perform a newly commissioned multi-media work. Keith Lockhart sums it up: "The 2014 Boston Pops season boasts a lineup of programs that combine the old with the new and unexpected in that signature Boston Pops way. The season's special focus on some of the best arrangements from the orchestra's exclusive library of 3,400 works, along with first-ever Symphony Hall appearances by diverse artists and such unique programming as 'Oz with Orchestra,' offers a great selection of fun-filled programs for both new and returning patrons. We truly believe there is only one place you can hear the phenomenal variety and depth and even whimsy of American music performed in a single concert—and that's at a Boston Pops performance in the incomparable setting of Symphony Hall."



*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*

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roberta.orlandino@nemoves.com



Debra Sordillo
Previews Property Specialist
C. 617.823.2882
debra.sordillo@nemoves.com



Paul Whaley
Previews Property Specialist
C. 617.460.4238
paul.whaley@nemoves.com

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# BOSTON POPS ESPLANADE ORCHESTRA



Tuesday evening, May 13, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A JERRY GARCIA SYMPHONIC CELEBRATION

featuring

WARREN HAYNES

Warren Haynes | Vocals & Guitar
Jeff Sipe | Drums
Lincoln Schleifer | Bass
Alecia Chakour | Background Vocals
Jasmine Muhammad | Background Vocals

*Selections to be announced from the stage*

All compositions written by Jerry Garcia and Robert Hunter
Arrangements by Steven Bernstein, Sean O'Laughlin, and Chris Walden

Please note that there will be one intermission.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Harvard University Outings & Innings

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BROOKLINE, MASSACHUSETTS
Stunning brick residence set steps from Fenway Park, featuring period details, paneled walls, 4 bedrooms, chefs kitchen with breakfast room, billiard room, bar, and gym. $3,580,000

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CHESTNUT HILL, MASSACHUSETTS
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Jayne Bennett Friedberg & Deborah M. Gordon
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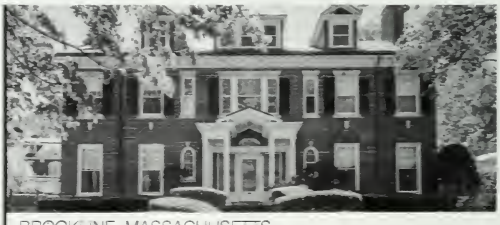
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BROOKLINE, MASSACHUSETTS
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BROOKLINE, MASSACHUSETTS
Classic, brick Georgian Colonial home set in desirable Fisher Hill offering 14 rooms, 5 en suite bedrooms, 8 fireplaces, large windows, huge 3rd floor great room and gym. $3,149,000

Jamie Genser
C. 617.515.5152

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Wednesday evening, May 14, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A JERRY GARCIA SYMPHONIC CELEBRATION

featuring

WARREN HAYNES

Warren Haynes | Vocals & Guitar
Jeff Sipe | Drums
Lincoln Schleifer | Bass
Alecia Chakour | Background Vocals
Jasmine Muhammad | Background Vocals

*Selections to be announced from the stage*

All compositions written by Jerry Garcia and Robert Hunter
Arrangements by Steven Bernstein, Sean O'Laughlin, and Chris Walden

Please note that there will be one intermission.

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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CONCORD, MASSACHUSETTS
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Brigitte I. Senkler
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GLOUCESTER, MASSACHUSETTS
Spectacular, beachfront home beautifully sited on famous Good Harbor Beach. Enjoy stunning views, 7 bedrooms, deck, plus direct beach access and ownership. $2,499,000

Peter Olson
C. 978.618.1859



MATTAPOISETT, MASSACHUSETTS
Spectacular Victorian inspired 5,800+ sq. ft. home overlooking Bay Club golf course features exquisite details, custom woodwork, chef's kitchen, wine cellar & pond. $2,150,000

Maryann Hayes
C. 508.982.7558



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Tom Aaron
C. 781.248.8785



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Dena Morgan
C. 781.789.0907

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Thursday evening, May 15, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

| | |
|---|---|
| Carnival Overture | Dvořák |
| Danse Macabre | Saint-Saëns |
| Tarantella, from *La Boutique Fantasque* (after Rossini) | Respighi |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Ellington/Mills-Sebesky |
| Fantasy on the Themes from *Der Freischütz* | Taffanel |

JISUN OH, '13, flute
Concerto winner, 2014 Tufts/New England Conservatory Soloist Competition

INTERMISSION

| | |
|---|---|
| Dear Alma Mater | Lewis |
| Tuftonia's Day | Hayes |

TUFTS *A CAPPELLA* GROUPS: The Amalgamates, The Beelzebubs, and The Jackson Jills

| | |
|---|---|
| Flying Theme, from *E.T. The Extra-Terrestrial* (1982) | Williams |
| Times Square: 1944, from *On the Town* | Bernstein |
| Theme from *A Summer Place* (1959) | Steiner/Discant-Holdridge |
| Bohemian Rhapsody (1975) | Mercury-Walden |
| The Greatest Love of All (1985) | Masser/Creed-Walden |
| Livin' La Vida Loca (1999) | Child/Rosa-Hollenbeck |
| A Little Help From My Friends: A Beatles Sing-Along | arr. Hollenbeck |

Sergeant Pepper's Lonely Hearts Club Band—With a Little Help From My Friends—
Twist and Shout—Hey Jude

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Friday evening, May 16, 2014, at 8
Saturday afternoon, May 17, 2014, at 3

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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## CIRQUE DE LA SYMPHONIE

| | |
|---|---|
| Entrance of the Gladiators | Fučík |
| Danse Macabre<br>CHRISTINE VAN LOO | Saint-Saëns |
| Excerpts from *Capriccio Espagnol*, Op. 34<br>ALOYSIA GAVRE and ANDREY MORARU | Rimsky-Korsakov |
| Devil's Dance from *The Witches of Eastwick*<br>VLADIMIR TSARKOV | Williams |
| Tarantella, from *La Boutique Fantasque* (after Rossini)<br>ALEXANDER STRELTSOV | Respighi |
| Thunder and Lightning Polka | J. Strauss, Jr. |
| Oblivion<br>ELENA TSARKOVA<br>Michael Monaghan, saxophone | Piazzolla-Morley |
| Let It Go, from *Frozen* | Anderson-Lopez/Lopez-Walden |
| Bacchanale from *Samson and Delilah*<br>ANDREY MORARU and ALOYSIA GAVRE | Saint-Saëns |

INTERMISSION



| | |
|---|---|
| All That Jazz, from *Chicago*<br>VLADIMIR TSARKOV and ELENA TSARKOVA | Kander/Ebb-Besterman |
| Times Square: 1944, from *On the Town* | Bernstein |
| Flight to Neverland, from *Hook*<br>ANDREY MORARU | Williams |
| Sabre Dance, from *Gayne*<br>VLADIMIR TSARKOV | Khachaturian |
| Finale from Overture to *Orpheus in the Underworld*<br>ELENA TSARKOVA | Offenbach |
| Dance of the Comedians, from *The Bartered Bride* | Smetana |
| Waltz from *Swan Lake*<br>ALEXANDER STRELTSOV and CHRISTINE VAN LOO | Tchaikovsky |
| Opening fanfare from *Also Sprach Zarathustra*<br>Bolero<br>DUO DESIGN | R. Strauss<br>Ravel |

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Among Those Present May 16: Hundred Club of Massachusetts; Stonehill College Alumni Affairs Office; New England Specialty Tours; Barnstable Senior Travel Club; Investors Night at Spring Pops; Avidia Bank; Dover High School Music Department; North Cumberland Middle School Band; Braintree Recreation Department; Avoyelles Public Charter School; Anita Amadei and Friends; Show of the Month Club; Linden Ponds; The Dover Church

Among Those Present May 17: Winsor School; T&A Tours; Bristol County Savings Bank/WGA Associates; Funtastic Getaways; Friends of St. Peter's Community; Barrington Community School; Winchester Seniors; Massachusetts 9/11 Fund; First Church of Nashua

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MARSH & McLENNAN COMPANIES

Saturday evening, May 17, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

THE VERY BEST OF THE BOSTON POPS

| | |
|---|---|
| Carnival Overture | Dvořák |
| Danse Macabre | Saint-Saëns |
| Tarantella, from *La Boutique Fantasque* | Respighi |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Ellington/Mills-Sebesky |
| March of the Toreadors from *Carmen* | Bizet |
| Clarissima | Patterson/Taylor/Doner-Wolfe |
| Concerto No. 2 in E-flat for Clarinet and Orchestra, Opus 74<br>II. Andante con moto<br>III. Alla Polacca<br>NICHOLAS BROWN, '15, a winner of the 2014 Boston University Soloists' Competition* | Weber |

INTERMISSION

| | |
|---|---|
| Go B.U. | Weeks-Norcott |
| Flying Theme, from *E.T. The Extra-Terrestrial* (1982) | Williams |
| Times Square: 1944, from *On the Town* | Bernstein |
| Theme from *A Summer Place* (1959) | Steiner/Discant-Holdridge |
| Bohemian Rhapsody (1975) | Mercury-Walden |
| The Greatest Love of All (1985) | Masser/Creed-Walden |
| Livin' La Vida Loca (1999) | Child/Rosa-Hollenbeck |
| A Little Help From My Friends: A Beatles Sing-Along<br>Sergeant Pepper's Lonely Hearts Club Band—With a Little Help From My Friends—<br>Twist and Shout—Hey Jude | arr. Hollenbeck |

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Mr. Brown (performing tonight), the winners include John Bian (violin) and Anna Arazi (piano).

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Steinway and Sons Pianos, selected exclusively at Symphony Hall
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## 2013 YOUNG ARTISTS COMPETITION WINNERS







Esha Nijhoff Asser
*British School of Boston*

Kadar Qian
*Westford Academy*

Innaray Oliveira
*Whitinsville Christian School*

# DEFINING MOMENTS

THE 2013 WINNERS PERFORMED WITH THE BOSTON POPS ON MAY 29, 2013.



The Charlie Brown Band
*Boston Arts Academy*

**Music has the power to transform young lives.** We congratulate the 2013 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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BOSTON POPS

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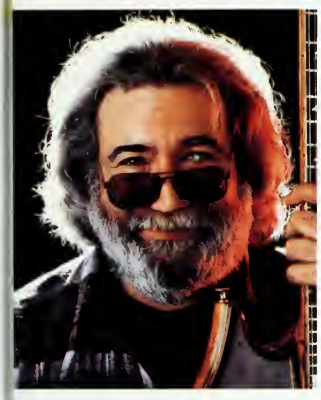


## WARREN HAYNES



As rock's foremost MVP singer-guitarist, Warren Haynes has been constantly on the move and in the spotlight for the past two decades. During that time the Asheville, North Carolina, native has maintained his tenure in Gov't Mule, the Allman Brothers Band, and The Dead, and while barely catching his breath between their tours and studio sessions, he has also performed or cut tunes with a diverse array of musicians. This diversity is showcased on the most recent Gov't Mule album, *Shout!*, which features vocal contributions from Elvis Costello, Dr. John, Ben Harper, Toots Hibbert, Glenn Hughes, Jim James, Myles Kennedy, Dave Matthews, Grace Potter, Vintage Trouble's Ty Taylor, and Steve Winwood. Accolades bestowed upon Haynes range from Grammy wins and nominations to his ranking at number 23 on *Rolling Stone*'s list of "The 100 Greatest Guitarists of All Time." He has played New York City's historic Beacon Theater nearly 300 times, more than any other artist. Gov't Mule has sold over two million song downloads from their own MuleTracks web site. A wide range of stars including Garth Brooks, Gregg Allman, Phil Lesh, Little Milton, John Mayall, George Jones, Derek Trucks, Susan Tedeschi, and Buckwheat Zydeco have recorded his songs in addition to the 25 songs he has written for the Allman Brothers Band. If there's such a thing as karma, perhaps that has been a factor in Haynes's success, since he is also a major supporter of Habitat for Humanity, a charity that builds housing for the disadvantaged. Each year he organizes his annual "Christmas Jam" benefit for Habitat in his hometown of Asheville, North Carolina. Of course, he is not resting on his laurels for a moment. When asked about his role in the Jerry Garcia Symphonic Celebrations, Haynes replied, "I'm very excited about doing these shows. We've chosen a very diverse list of songs from the extensive Jerry Garcia-related catalog and in the true spirit of the original music will be leaving room for improvisation and approaching the symphonic arrangements from a non-traditional direction. We are also going to vary the setlists to some extent for fans that want to attend multiple shows," says Haynes, who brings an intimate knowledge of the material, having performed extensively with The Dead and Phil Lesh & Friends. "The rhythm section will consist of Jeff Sipe on drums, who—aside from being an old friend—has worked a lot with Phil Lesh & Friends and was an original member of the Aquarium Rescue Unit, as well as bassist Lincoln Schleifer, who was in the Warren Haynes Band in the early '90s and who has worked with such artists as Donald Fagen and, most recently, Levon Helm," notes Haynes. "Alecia Chakour (Warren Haynes Band) and Jasmine Muhammad (Pittsburgh Opera) will be providing

soulful background vocals reminiscent of the Jerry Garcia Band. This is a beautiful challenge for me and I'm honored to have been chosen as the first guest artist in what will hopefully become a continuing series."



Jerry Garcia (1942-1995) created an unparalleled legacy across the American landscape, most notably in his role as a founding member, singer, songwriter, and lead guitarist of the Grateful Dead. Garcia's unmistakable guitar tone enchanted multitudes of "Deadheads" throughout the band's thirty-year career and beyond. His work with the Jerry Garcia Band, Old and in the Way, Legion of Mary, Garcia/Grisman, and projects with Merl Saunders only scratch at the surface of his musical influences as he set out to master the Great American Songbook. Unequivocally devoted to the craft of music, Jerry Garcia continues to inspire future generations through the body of work he has left behind and his creative spirit.

## JISUN OH

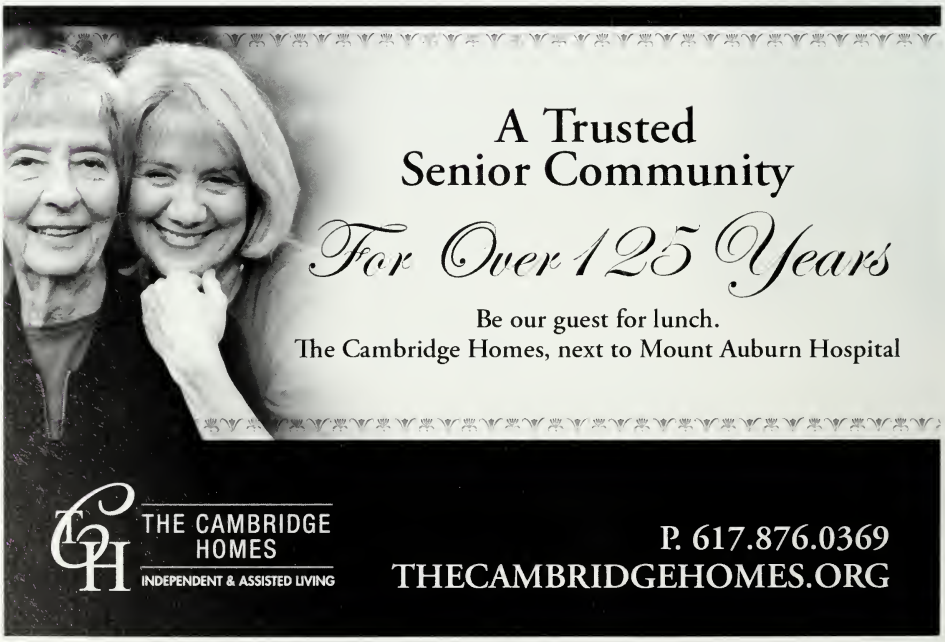
Flutist Jisun Oh, winner of the 2014 Tufts/New England Conservatory Concerto Competition, enjoys a career as a versatile young artist. At the age of 22 she has already appeared as a soloist with the Toronto Symphony Youth Orchestra, Toronto Sinfonietta, Kitchener-Waterloo Chamber Orchestra, and the Academy Symphony Orchestra of the Royal Conservatory of Music. In 2012 Jisun was named winner of the 32nd James Pappoutsakis Memorial Flute Competition. Other major competition wins have included the Alexander & Buono International Competition, the Kiwanis Music Festival, Ontario Provincial Music Festival, and the National Music Festival of Canada. An active recitalist, Jisun has appeared throughout the United States and Canada, including performances at New England Conservatory's Jordan Hall, as well as the Banff Center, Orford Centre d'Arts, Le Domaine Forget, Roy Thompson Hall, George Weston Recital Hall of the Toronto Arts Center, Glenn Gould Studio, and Mazzoleni Hall of Toronto's Royal Conservatory. She received a bachelor of music degree from the New England Conservatory as a student of Renée Krimsier. Prior to NEC, she attended the Young Artists Performance Academy at the Royal Conservatory of Music, where she studied with Julie Ranti. Additional studies and master classes have allowed her to work with some of the world's leading flutists, including Emmanuel Pahud, Robert Langevin, Carol Wincenc, Jeffrey Khaner, Mattieu Dufour, Susan Milan, and Tara O'Connor.



## TUFTS UNIVERSITY *A CAPPELLA* GROUPS

Founded in 1984, the Amalgamates are Tufts University's oldest coed *a cappella* group. With members from all over the world, the 'Mates are represented by both the current singers and a network of over 150 alumni worldwide. In the past, the group has performed at London's National Portrait Gallery, Disney World, Rockefeller Center, The Strip in Las Vegas, Spain, Jamaica, Paris, Dusseldorf, Fenway Park, and many other places around the world. This year they toured the east coast and performed in Austin, Texas. Their past albums have won Contemporary *A Cappella* Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary *A Cappella* Society of America (CASA). They have also had a number of songs on the annual Best of College *A Cappella* (BOCA) CDs. *Prime*, the group's eleventh studio album, was honored on the *Voices Only* 2009 compilation with "The Pretender" and was shortlisted for a CARA Best Mixed Collegiate Album. The lead track off the EP Teaser, "Let It Die," was selected for 2009's *Sing Six: Sunny Side Up* compilation by CASA. The second track from *Hands Off the Mannequin!* (the group's twelfth studio album),



"When the Day Met the Night," was selected for *Voices Only* 2011. Most recently, the 'Mates released their thirteenth album, *Odd Man In*. Its third track, "Undisclosed Desires," was selected for *Sing 10*, and its first track, "Paris (Ooh La La)," was selected for *Best of College A Cappella* (BOCA) 2014 and *Voices Only* 2013.

Founded in 1963, the **Jackson Jills**, Tufts University's oldest all-female *a cappella* group, recently released its 50th anniversary album, *Moonlighting*. This non-profit ensemble frequently sings



at charity events, fundraisers, nursing homes, schools, and private parties, sharing its love of music with audiences. The group's versatile vocal style encompasses standards by the Beatles and Pat Benatar as well as music of contemporary stars like Rihanna, Bruno Mars, and Beyoncé. The Jackson Jills' recordings have received numerous Contemporary *A Cappella* Recording Awards and have been featured by *Rolling Stone*; individual tracks have appeared on *Best of College A Cappella* (BOCA) albums and CAMO best-of *a cappella* albums.

As Tufts University's oldest all-male *a cappella* group, the **Beelzebubs** have been bringing "Fun Through Song" to the world since 1963. In recent years the "Bubs" have been featured on NBC's *The Sing-Off* and Fox's *Glee*. The group has performed for President Obama and in many places around the United States and the world, including Disney World, Brazil, Argentina, China, Japan, Greece, England, and Turkey. Whether performing for preschoolers or presidents, the Bubs bring music to life.



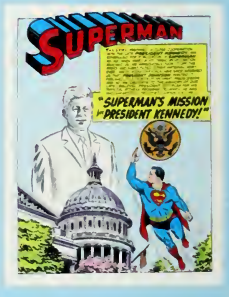
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# CIRQUE DE LA SYMPHONIE ARTISTS

Cirque de la Symphonie is an exciting production designed to bring the magic of cirque to the music hall. It is an elegant adaptation of some of the most amazing cirque acts performed on a stage shared with the musicians of a symphony orchestra, thus showcasing many of the best artists from both worlds. The aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen include world record holders, winners of international competitions, Olympians, and some of the most original talent ever seen. Each performance is perfectly choreographed to classical masterpieces, raising cirque artistry to a fine arts level. Fusing the power and majesty of the live orchestra with the best of cirque artistry, Cirque de la Symphonie is the only cirque company in the world that performs exclusively with symphony orchestras. Over one hundred orchestras worldwide have featured Cirque de la Symphonie in sold-out venues, adding energy and excitement to the concert experience. Cirque de la Symphonie is on Facebook and its website (www.cirquedelasymphonie.com) includes images, video, schedule, reviews, and more.



Alexander Streltsov is a Russian aerial artist who started working with famed cirque choreographer Pavel Brun and producer Valentin Gneushev when he was only twelve, performing on Broadway at the Gershwin Theater. That same year he won the gold medal in the international cirque artists' competition at the prestigious Festival Mondial du Cirque de l'Avenir in Paris. Also known as "Sasha," he has performed for three Russian presidents and the Bolshoi Ballet, with numerous symphony orchestras in the United States and Europe, and in elaborate theater and stage productions worldwide. His television appearances include ABC's *Christopher Reeve–A Celebration of Hope* and PBS's nationwide broadcast of the Cincinnati Symphony Orchestra's Fourth of July Celebration. He continues to be a favorite at music halls, where he soars over the audience in a spectacular display of aerial artistry or when he sets his riveting spinning cube act in motion.



Christine Van Loo is a seven-time consecutive National Champion, Female Olympic Athlete of the Year, and Athlete of the Decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) Hall of Fame and the World Acrobatics Society Gallery of Honor. As a professional aerialist and acrobat she has performed in the 2002 Winter Olympics, at two Grammy Awards (with No Doubt and with Ricky Martin), at the American Music Awards (with Aerosmith), at the Miss Universe pageant, and on Paul McCartney's European tour. She was a trainer and performer with NBC's *Celebrity Circus*, and she choreographed the aerials for Britney Spears's World Tour and the Stars on Ice US tour. With Cirque de la Symphonie, Christine provides spellbinding performances of aerial silks, rope, lira, and trapeze.



Duo Design combines mind-boggling strength and agility and provides one of the most powerful acts in Cirque de la Symphonie's captivating program. This dynamic and exciting balancing act consists of Jaroslaw Marciniak and Mariusz Pietrzak, former Polish national hand-balancing champions. They have competed and performed throughout Europe and the United States, winning championships in Evian, France, and Sarasota, Florida. Over the past few years, these prolific performers have thrilled audiences at several NBA halftime shows, Cirque du Soleil, Circus Circus, Busch Gardens, and the national tour of Cirque Ingenieux. Their Cirque de la Symphonie performances have left audiences stunned and amazed at music halls everywhere.



Aloysia Gavre, an incredible aerial performer from Montreal's Ecole National de Cirque, received early training from Master Lu-Yi and the Pickle Family Circus School. Aloysia was the Special Prize Winner at the International Circus Festival in Monte Carlo. A veteran of stage and theater performances worldwide, she is best-known as a veteran of Cirque du Soleil's "Quidam" and "O." Her five years with "Quidam" established her as one of the best aerial artists in the world, and today she shares that experience with others as choreographer for Cirque Mechanics and Troupe Vertigo and as director of Cirque School in Los Angeles. Aloysia's regular performances with Cirque de la Symphonie and live orchestras take aerial acrobatics to a new level.




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**Vladimir Tsarkov** provides a spellbinding performance with combinations of mime and juggling feats. A favorite of the younger members of the audiences, Vladimir's Red Harlequin act features rings, balls, and batons, and he's even been known to teach the maestro a trick or two! A veteran of Circus Circus, Cirque Ingenieux, and various Cirque de la Symphonie performances, Vladimir graduated from Russia's prestigious State College of Circus and Theater Arts and won the gold medal at the Cirque de Demain International Festival in France.

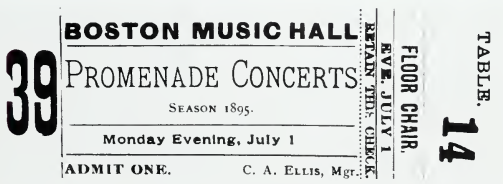


**Elena Tsarkova**, the "Lady in White," is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival. From her "Master of Sports" in gymnastics, Elena developed into a unique and graceful performer with the Big Apple Circus, Switzerland's Circus Knie, and Germany's Circus Roncalli. Her combination of contortion, balance, and graceful dance moves has made her a major star with Cirque de la Mer in Florida and Circus Circus in Las Vegas. Also a master quick-change artist, she brings an elegant presence to magical acts involving her partner, Vladimir.



**Andrey Moraru** is a native of Kiev, Ukraine, and a graduate of the prestigious Kiev Circus School, where he trained in hand balancing under the legendary Vitold Kuvshinov. Upon graduating, with an act that fuses balance and dance, Andrey joined the cast of the Las Vegas show *Le Rêve*, directed by Franco Dragone, as a hand-balancing specialist. After many years with *Le Rêve*, Andrey pursued a solo career, which brought opportunities in Europe for numerous cabarets, variety shows, and circuses, including Germany's "Flic Flac." Los Angeles has since become his new home; there he performs with Symbiotic, Quixotic, and Troupe Vertigo, as well as teaching master hand-balancing classes at Cirque School. Andrey has brought his trademark hand-balancing and acrobatic moves to Cirque de la Symphonie, including partnering in a mesmerizing acrobatic "adagio" act.





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## NICHOLAS BROWN



Twenty-one year old American clarinetist Nicholas Brown is an active orchestral player, chamber musician, and soloist in the Greater Boston area. He began his clarinet studies at the age of twelve, and gained his first orchestral experience through playing with the Portland (ME) Youth Symphony Orchestra. Since his arrival at Boston University, Nicholas has performed with Symphony Nova, Longwood Symphony Orchestra, BU Symphony and Chamber Orchestras, BU Wind Ensemble, PALS Opera Orchestra, and Boston Philharmonic Youth Orchestra; he made his solo debut with the Boston University Symphony Orchestra in April. Last summer, Nicholas performed in a concert tour throughout the Netherlands with the Boston Philharmonic Youth Orchestra, which culminated in a performance of Mahler's Symphony No. 2 in Amsterdam's Royal Concertgebouw. Following the tour he attended the American Institute for Musical Studies in Graz, Austria, as an orchestral fellow. Nicholas has also been named an associate member of the Civic Orchestra of Chicago for the 2014-15 season. His studies have led him to such pedagogues as Ethan Sloane, David Martins, Yehuda Gilad, Larry Guy, Pierre Dutrieu, and Thomas Parchman. As a chamber musician, Nicholas is a member of the Hathor Wind Quintet, working closely with John Heiss along with members of the Boston Symphony Orchestra. Currently in the third year toward his bachelor's degree, Nicholas Brown studies with Ethan Sloane.




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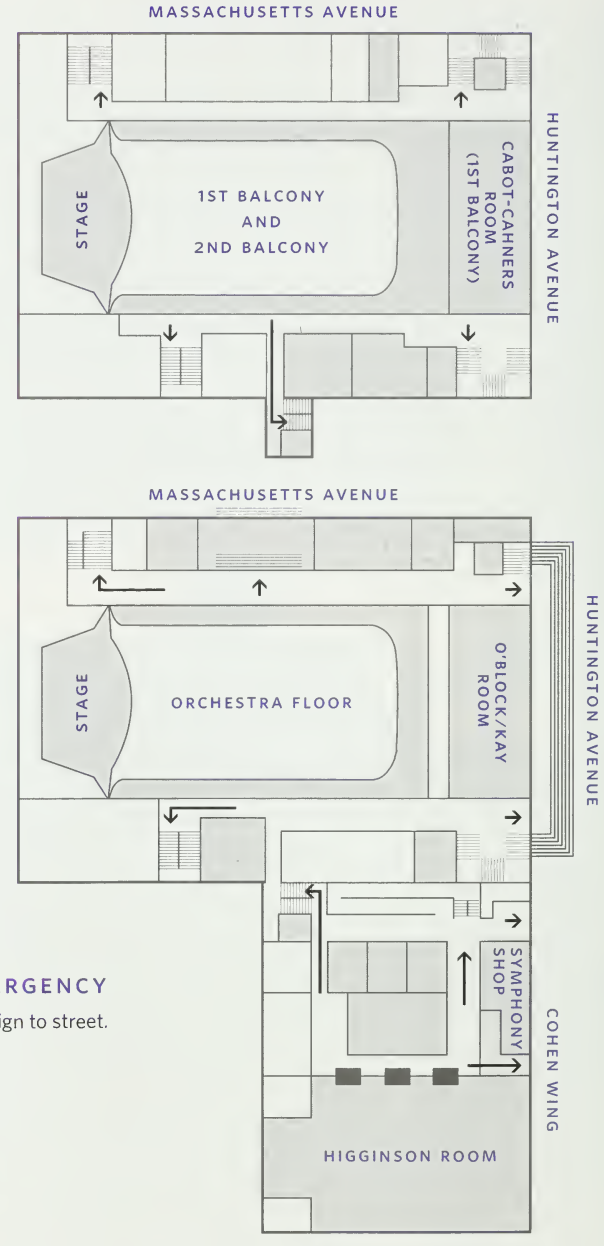
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Symphony Hall

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**The BSO's web site** (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

**Please note**: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**Smoking is not permitted** anywhere in Symphony Hall.

**Camera and recording equipment** may not be brought into Symphony Hall during concerts.

**To avoid delays in food service**, patrons at tables are encouraged to place their orders as early as possible.

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**To purchase Boston Pops tickets**: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

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**Ticket Programs**: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 9, 16, 20, 23, and 30, June 3 and 10—at the Symphony Hall box office as of 5pm.

**First aid** facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

**For patrons with disabilities**, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

**Elevators** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

**The Eunice S. and Julian Cohen Wing**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

**Ladies' rooms** are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

**Men's rooms** are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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**Lost and found** is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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**For Symphony Hall rental information**, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

**Boston Pops Broadcasts**: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings in May and June. Visit bso.org for further details.

**Esplanade Concerts**: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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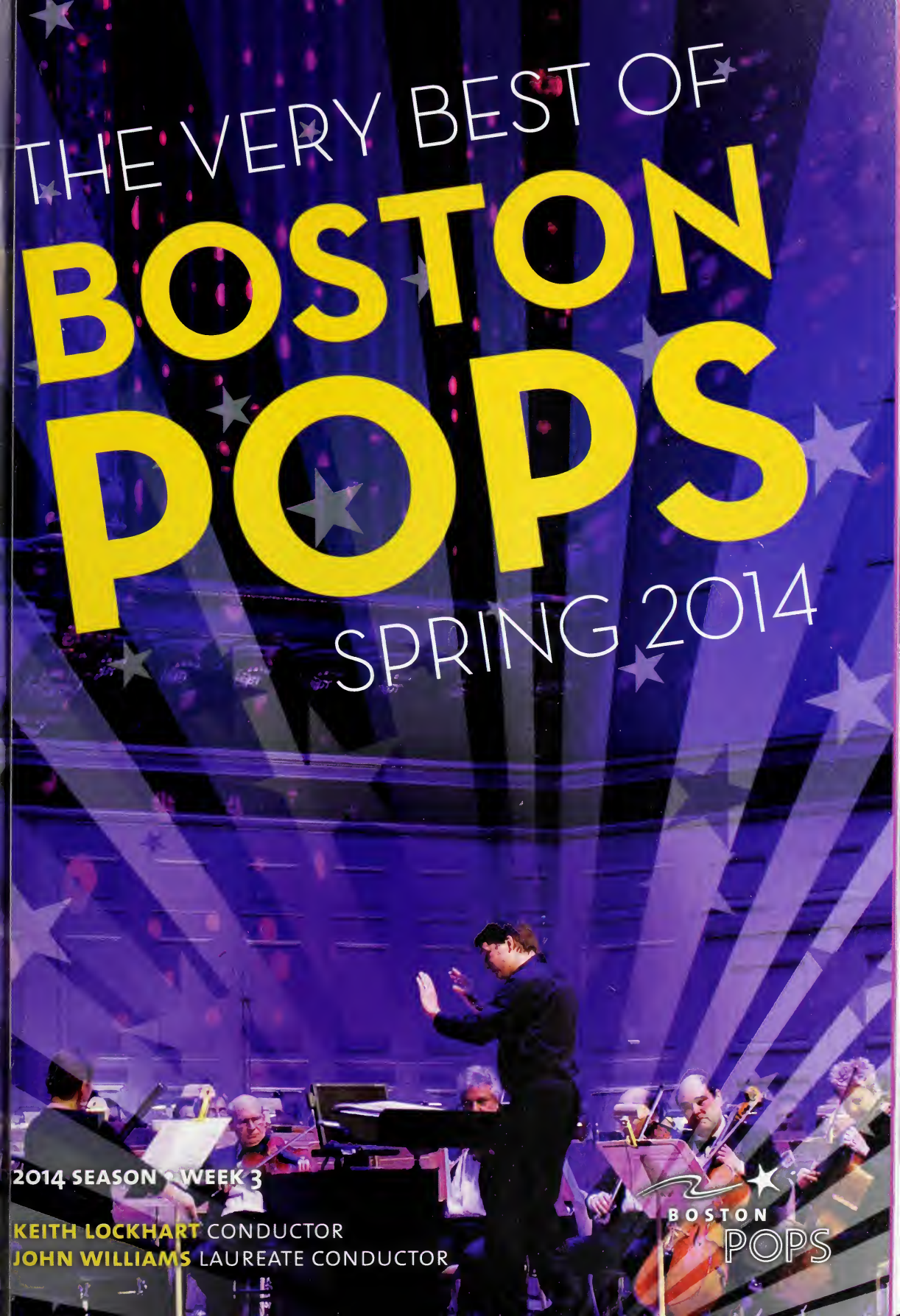
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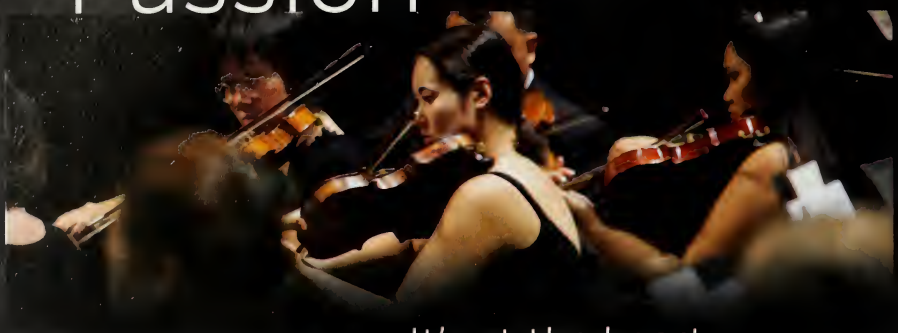
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## ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

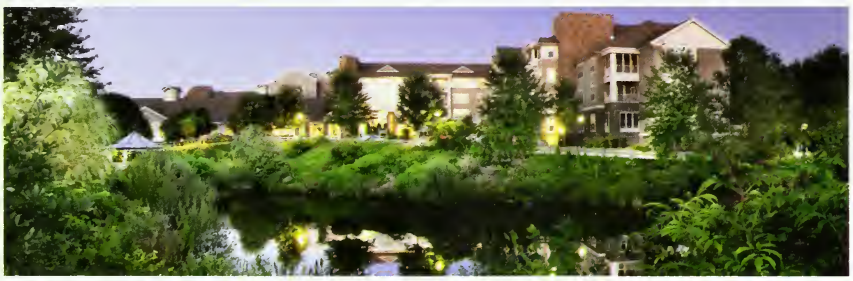
Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall,* as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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# 10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.




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Bonnie Bewick*
James Cooke*
Catherine French*
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Nicole Monahan
Vyacheslav Uritsky*
Jennie Shames*
Tatiana Dimitriades*
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
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Edward Gazouleas°
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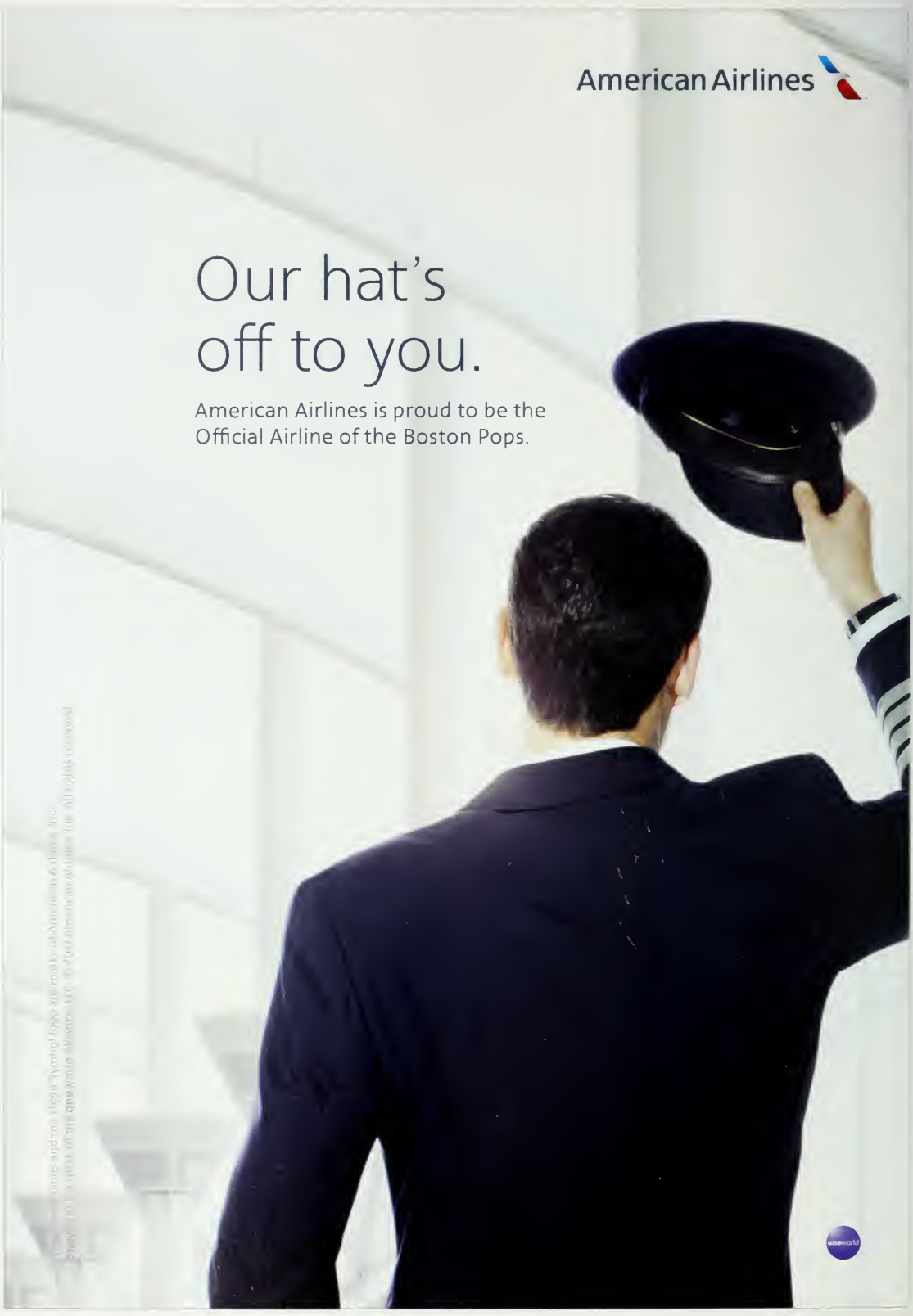
John Demick

* participating in a system of rotated seating

§ substituting

\+ on sabbatical leave

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# ABOUT THE BOSTON POPS





Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John **Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



*Fireworks light up the sky above the Hatch Shell during the July Fourth concert*

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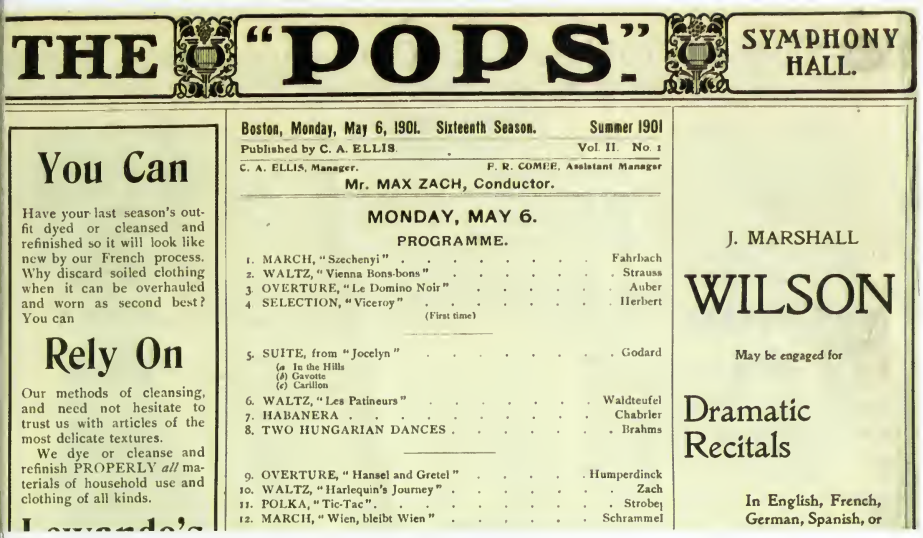
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THE "POPS." SYMPHONY HALL.

Boston, Monday, May 6, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 1
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
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MONDAY, MAY 6.
PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert
(First time)

5. SUITE, from "Jocelyn" . . . . . Godard
(a) In the Hills
(b) Gavotte
(c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms

9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

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*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*

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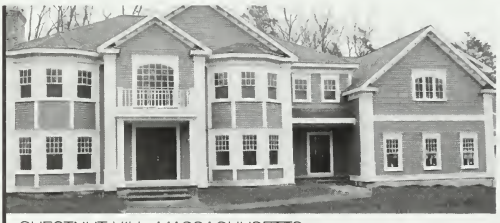
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Shall We Dance — Rodgers/Hammerstein-Courage
Film produced by Susan Dangel | Edited by Dick Bartlett

Waltz from *Sleeping Beauty* — Tchaikovsky

Dance of the Comedians, from *The Bartered Bride* — Smetana

Oblivion — Piazzolla-Morley
MICHAEL MONAGHAN, saxophone

The '20s Roar! — arr. Sebesky
The Charleston—Yes Sir, That's My Baby—How You Gonna Keep 'Em Down On The Farm—If You Knew Susie (Like I Know Susie)—Tiger Rag

Presenting
BILLY PORTER

Jerome Kirkland, Jr., music director and pianist
with Kecia Holden, Jerome Kyles, Kymberli Rush, and Tamar St. Julien

*Selections to be announced from the stage*

INTERMISSION

All That Jazz from *Chicago* — Kander/Ebb-Besterman

Selections from Mr. Porter

On Broadway — Mann/Weill/Stoller-Mathes
Mambo Jambo — Prado/Hernandez-Calandrelli

Selections from Mr. Porter

Don Sebesky dedicates *The '20s Roar!* to "my sweet Suzie"

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Wednesday evening, May 21, 2014, at 8

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| | |
|---|---|
| Shall We Dance<br>Film produced by Susan Dangel \| Edited by Dick Bartlett | Rodgers/Hammerstein-Courage |
| Waltz from *Sleeping Beauty* | Tchaikovsky |
| Dance of the Comedians, from *The Bartered Bride* | Smetana |
| Oblivion | Piazzolla-Morley |
| The '20s Roar!<br>The Charleston—Yes Sir, That's My Baby—How You Gonna Keep 'Em Down On The Farm—;<br>If You Knew Susie (Like I Know Susie)—Tiger Rag | arr. Sebesky |

Presenting

BILLY PORTER

Jerome Kirkland, Jr., music director and pianist
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*Selections to be announced from the stage*

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|---|---|
| All That Jazz from *Chicago* | Kander/Ebb-Besterman |
| Selections from Mr. Porter | |
| On Broadway | Mann/Weill/Stoller-Mathes |
| Mambo Jambo | Prado/Hernandez-Calandrelli |
| Selections from Mr. Porter | |

Don Sebesky dedicates *The '20s Roar!* to "my sweet Suzie"

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Thursday evening, May 22, 2014, at 8

**KEITH LOCKHART** conducting

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Friday evening, May 23, 2014, at 8

**SARAH HICKS** conducting

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OUT OF THIS WORLD
LEONARD NIMOY, host

| | |
|---|---|
| *Star Trek* Through the Years | Courage-Custer |
| Excerpts from *The Planets*, Suite for Large Orchestra, Op. 32<br>I. Mars, the Bringer of War: Allegro<br>III. Mercury, the Winged Messenger: Vivace<br>IV. Jupiter, the Bringer of Jollity: Allegro giocoso | Holst |
| Clair de lune | Debussy |
| Adventures on Earth, from *E.T. the Extra-Terrestrial* | Williams |

INTERMISSION

| | |
|---|---|
| Opening fanfare from *Also sprach Zarathustra,* Op. 30 | Richard Strauss |
| *On the Beautiful Blue Danube*, Waltz, Op. 314 | Johann Strauss, Jr. |
| Excerpt from *Close Encounters of the Third Kind* | Williams |
| *Star Trek* Through the Years | Courage-Custer |
| *Star Wars* Suite for Orchestra<br>Imperial March—Main Title | Williams |

Films by José Francisco Salgado, PhD
Special thanks to Stella Gould

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Among Those Present: North Kingstown High School Band; Timberlane Regional Middle School; Medway High School; The Ash Center; LEAD USA

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Saturday evening, May 24, 2014, at 8

**SARAH HICKS** conducting

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OUT OF THIS WORLD
LEONARD NIMOY, host

| | |
|---|---|
| *Star Trek* Through the Years | Courage-Custer |
| Excerpts from *The Planets*, Suite for Large Orchestra, Op. 32<br>I. Mars, the Bringer of War: Allegro<br>III. Mercury, the Winged Messenger: Vivace<br>IV. Jupiter, the Bringer of Jollity: Allegro giocoso | Holst |
| Clair de lune | Debussy |
| Adventures on Earth, from *E.T. the Extra-Terrestrial* | Williams |

INTERMISSION

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## BILLY PORTER



Making his Boston Pops debut and currently starring as Lola in the Tony Award-winning new musical *Kinky Boots*, Billy Porter won the 2013 Tony Award for Best Actor in a New Musical. The Pittsburgh native holds a B.F.A. in drama from Carnegie Mellon University. His film and television credits include *The Humbling*, the Sundance Film Festival features *The Broken Hearts Club* and *Intern, Noel*, Little Richard in the CBS mini-series *Shake Rattle & Roll*, *Law & Order: SVU*, *The Big C*, *Another World* (recurring role), *Twisted*, *Law & Order*, *The Oprah Winfrey Show*, *A Very Rosie Christmas*, *The Tonight Show*, and *The Rosie O'Donnell Show*. On Broadway he has appeared in *Miss Saigon*, *Five Guys Named Moe*, *Grease* (all original cast), *Smokey Joe's Café*, and *Dreamgirls* (20th Anniversary Broadway Concert and LA Ovation Award). Off Broadway and regional credits include *Angels in America*, *Romance in Hard Times*, *The Merchant of Venice*, *House of Lear, Radiant Baby*, *Birdie Blue*, *Going Native*, *Jelly's Last Jam*, *Topdog/Underdog*, *King* Lear, Jason Robert Brown's *Songs for a New World* (original cast), *Jesus Christ Superstar*, *Antigone*, *A Chorus Line*, and *Chicago*. On the concert stage he has been the opening act for Rosie O'Donnell and Aretha Franklin at Carnegie Hall, has appeared with John McDaniel and the St. Louis Symphony, the Buffalo Philharmonic, Peter Nero and the Philly Pops, and has been soloist for President Bill Clinton and at various benefits. His recordings include *Untitled* (debut solo CD), *A Very Rosie Christmas*, Jim Brickman's *Destiny*, *Grease* (revival cast album), Adam Guettel's *Myths & Hymns*, Gershwin and Sondheim benefit albums, *Hercules*, *Anastasia*, *Liz Callaway–The Story Goes On*, Alvin Ailey's *Revelations*, *Broadway Cares Home for the Holidays*, *Dreamgirls in Concert* (featured as James Thunder Early), *Hair* (Actor's Fund Benefit recording), *Great Joy: A Gospel Christmas* (with the Broadway Inspirational Voices), and the Human Rights Campaign's *Love Rocks*. His one-man show, *Ghetto Superstar: The Man That I Am* was nominated for a 2005 GLAAD Media Award. A graduate of UCLA's Professional Program in Screenwriting, Billy Porter is an adjunct professor at Carnegie Mellon University's School of Drama, where he has directed *Company* and *Letters from 'Nam*. He directed a critically acclaimed recreation of *The Wiz* and conceived the musical revue *Signed, Sealed, Delivered: The Music of Stevie Wonder*, which starred Chaka Khan and ran at the Venetian Hotel in Las Vegas. Billy conceived and directed *Being Alive*, a musical celebration of Stephen Sondheim and William Shakespeare combined with the soulful musical styles of the African-American experience. Following its 2007 world premiere at the Westport Country Playhouse, it




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immediately transferred to the Philadelphia Theatre Company, inaugurating its new Suzanne Roberts Theatre. He directed the new musical *Twilight in Manchego* for the NYMF and is the NAACP Theatre Award winner for Best Direction of a Musical for *Once On This Island* at Reprise Theatre Company, where he also conceived and directed a new musical revue called *The Soul of Richard Rodgers*. Other directing credits include *Five Guys Named Moe* for Casa Manana, *Altar Boyz* for Lyric Theatre of Oklahoma, *Rent* (associate director, Off Broadway revival), and "Wicked Summer Nights Concert Series" at the Ford Amphitheater in conjunction with Upright Cabaret, where he was artistic director for the 2009 season. Billy made his London directorial debut in 2009 with "Patina Miller Live at The Delfonte Room." His original song "Time" has been featured on Fox TV's *So You Think You Can Dance* and in the 2011 Miss America Pageant. His sophomore CD, *At The Corner Of Broadway+Soul–"LIVE" from Joe's Pub*, is available for purchase at www.sh-k-boom.com and on iTunes.

## SARAH HICKS



Noted for her versatile and vibrant musicianship, Sarah Hicks is part of "a new wave of female conductors in their late 20s through early 40s" (*New York Times*). She made her Boston Pops debut leading holiday programs in December 2013 and this week leads her first spring Pops concerts. In October 2009 she was named the Minnesota Orchestra's Principal Conductor of Pops and Presentations, having served as the orchestra's assistant conductor for three seasons. She is the first woman in the Minnesota Orchestra's history to hold a titled conductor post. In her current position, she is instrumental in creating new pops productions, while also heading the innovative series "Inside the Classics" and "Common Chords." Ms. Hicks concurrently holds the position of Staff Conductor at the Curtis Institute of Music. Throughout her career she has collaborated with diverse soloists, from Jamie Laredo and Hilary Hahn to Smokey Robinson, Ben Folds, Chris Botti, Idina Menzel, Natalie Merchant, John Mayer, and the Cuban band Tiempo Libre, whom she led in the world premiere of *Rhumba Sinfonica*. Recent and upcoming engagements include leading the 2012 premiere of the San Francisco Symphony's new Disney/Pixar production for symphony orchestra and the European premiere of that program; a two-month European tour of "Symphonicity" with Sting; an appearance at the 2012 World Economic Forum in St. Petersburg conducting the St. Petersburg Philharmonic in concert with Dmitri Hvorostovsky, Sumi Jo, and Jackie Evancho; and a July 4th Fireworks Spectacular with Josh Groban and the Los Angeles Philharmonic at the Hollywood Bowl. Ms. Hicks has guest conducted extensively both in the United States and abroad, including the symphony orchestras of Chicago, San Francisco, Houston, Oregon, Atlanta, Detroit, Milwaukee, Fort Worth, Columbus, Vermont, North Carolina, Charleston, Richmond, Delaware, and Des Moines; the National Symphony Orchestra; the Los Angeles, Fort Wayne, Reno, and South Carolina philharmonics, as well as the Philadelphia and Florida orchestras. The current

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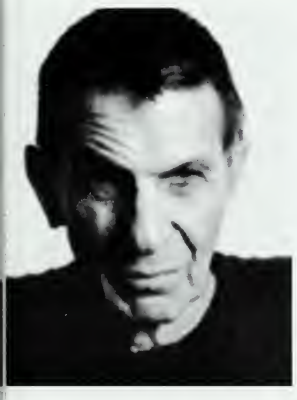
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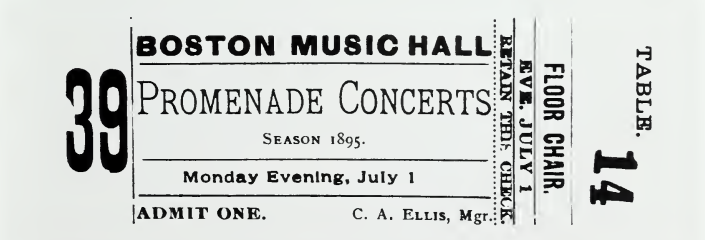


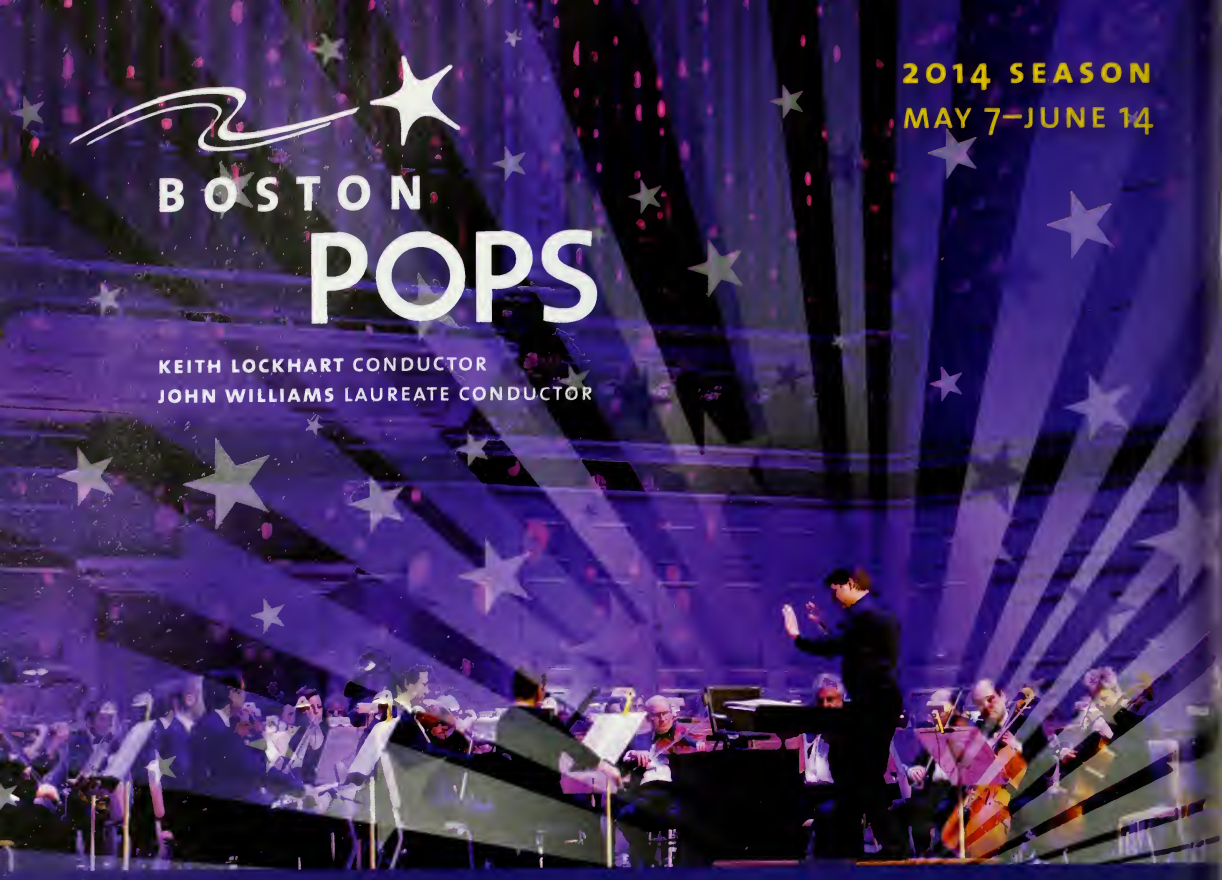
season has included engagements with the Pittsburgh, Pacific, Cincinnati, Victoria, Alabama, and Grand Rapids symphony orchestras, the Boston Pops, and the Las Vegas Philharmonic, along with re-engagements with many of the aforementioned ensembles. The 2010-11 season marked the beginning of an innovative project conceived by Ms. Hicks, a committed proponent of the performance of new music: the Musical Microcommission Project, in conjunction with Minnesota Orchestra's "Inside the Classics" series, is an initiative to bring a major new work to the stage of Orchestra Hall with funding via hundreds of "micro-donations" from music lovers across Minnesota and beyond.

## LEONARD NIMOY



Leonard Nimoy's success in the *Star Trek* series gained him worldwide recognition. Debuting in 1966, Nimoy's character, Mr. Spock, became an icon, and his portrayal of the Vulcan earned him three Emmy nominations. After *Star Trek* he appeared on *Mission Impossible* for two seasons and then embarked on a varied and busy career in television, stage, and films. He became a successful movie director with *Star Trek III: The Search for Spock*, *Star Trek IV: The Voyage Home*, *The Good Mother* starring Diane Keaton and Liam Neeson, and the blockbuster hit *Three Men and a Baby*. On stage he has appeared in *Camelot*, *Sherlock Holmes*, *The Man in the Glass Booth*, *Twelfth Night*, *Oliver*, and *Fiddler on the Roof*. In *Vincent*, his one-man play about Vincent Van Gogh, Mr. Nimoy toured the United States. The play was broadcast on the A&E Network. On Broadway, he has starred in *Equus* and *Full Circle*. On television he earned his fourth Emmy nomination when he appeared in *A Woman Called Golda* opposite Ingrid Bergman. In *Never Forget* he portrayed a survivor who fought a successful court battle against Holocaust deniers. The program was nominated for the Cable Ace award. Leonard Nimoy's fine art photography is in galleries, museums, and private collections. His photographic essay on the subject of the feminine presence of God is in publication under the title *Shekhina*. His photo essay on body image is titled *The Full Body Project. Secret Selves*, a series of portraits, was exhibited at Mass MOCA in 2010. His photography work can be seen at leonardnimoyphotography.com. This week Leonard Nimoy makes his Boston Pops debut.






# Program Book Re-Use Initiative

The Boston Pops is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

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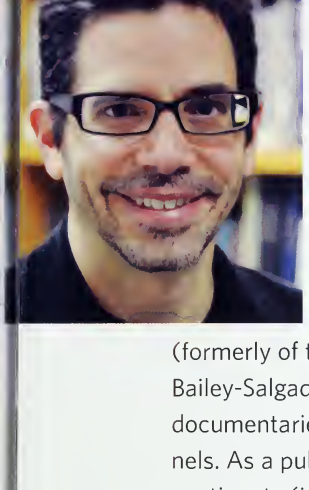
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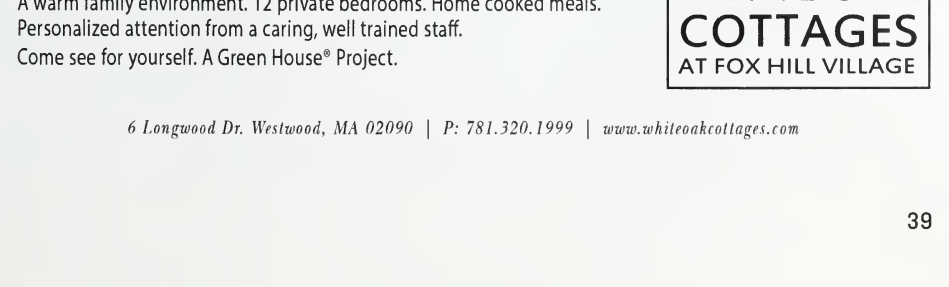
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**Symphony Hall**

## JOSÉ FRANCISCO SALGADO



José Francisco Salgado is an Emmy-nominated astronomer (BS in Physics, University of Puerto Rico; PhD in Astronomy, University of Michigan), experimental photographer, visual artist, and public speaker who creates multimedia works that communicate science in engaging ways. He works as an astronomer and science visualizer at the Adler Planetarium in Chicago. As a co-founder of KV 265, a non-profit science and arts education organization, he collaborates with symphony orchestras, composers, and electronic and chamber musicians to present films that provoke curiosity and a sense of wonder about the Earth and the Universe. His "Science and Symphony" films have been presented more than ninety times in fourteen countries with orchestras including the San Francisco Symphony, the Boston Pops Orchestra, the Chicago Symphony Orchestra, and the Czech National Symphony Orchestra. Salgado also produces and presents short films with musician/composer Tom Bailey (formerly of the British pop group Thompson Twins) as part of the audiovisual ensemble Bailey-Salgado Project and with harp duo Beyond Pluck. He has contributed visuals to documentaries produced for the History, Discovery, BBC, and National Geographic channels. As a public speaker, he has given presentations about science and art in all seven continents (including a presentation at the Amundsen-Scott South Pole Station). *Mercury, Mars and Jupiter* is taken from a suite of seven short films produced to accompany live performances of Gustav Holst's popular orchestral suite *The Planets*. Each of the short films in this critically acclaimed suite includes awe-inspiring images of the featured planet, historical illustrations, and space visualizations. The film is not intended to be viewed as a documentary but rather as an art piece that aims to inspire audiences and encourage them to learn more about our solar system and the Universe.

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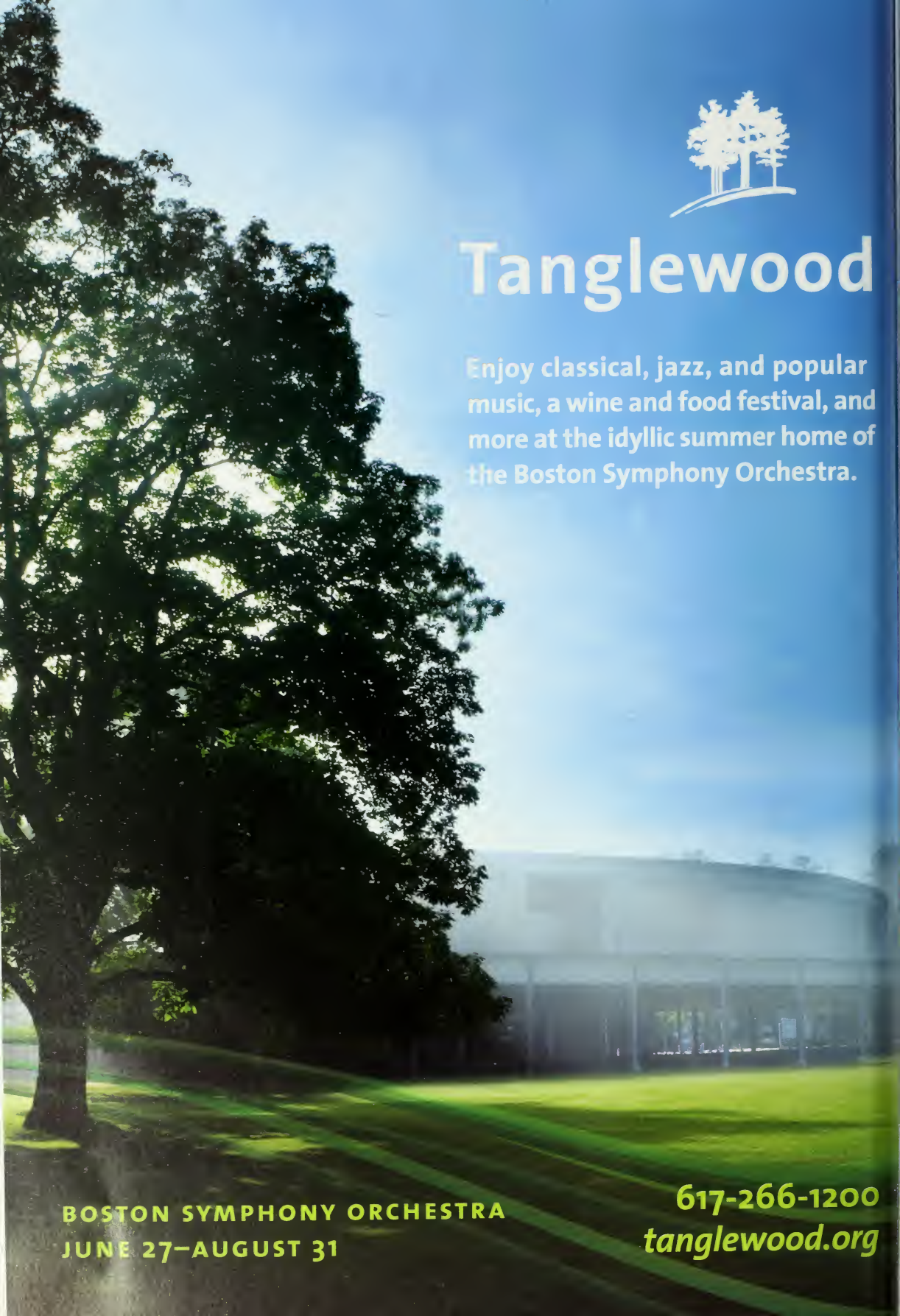
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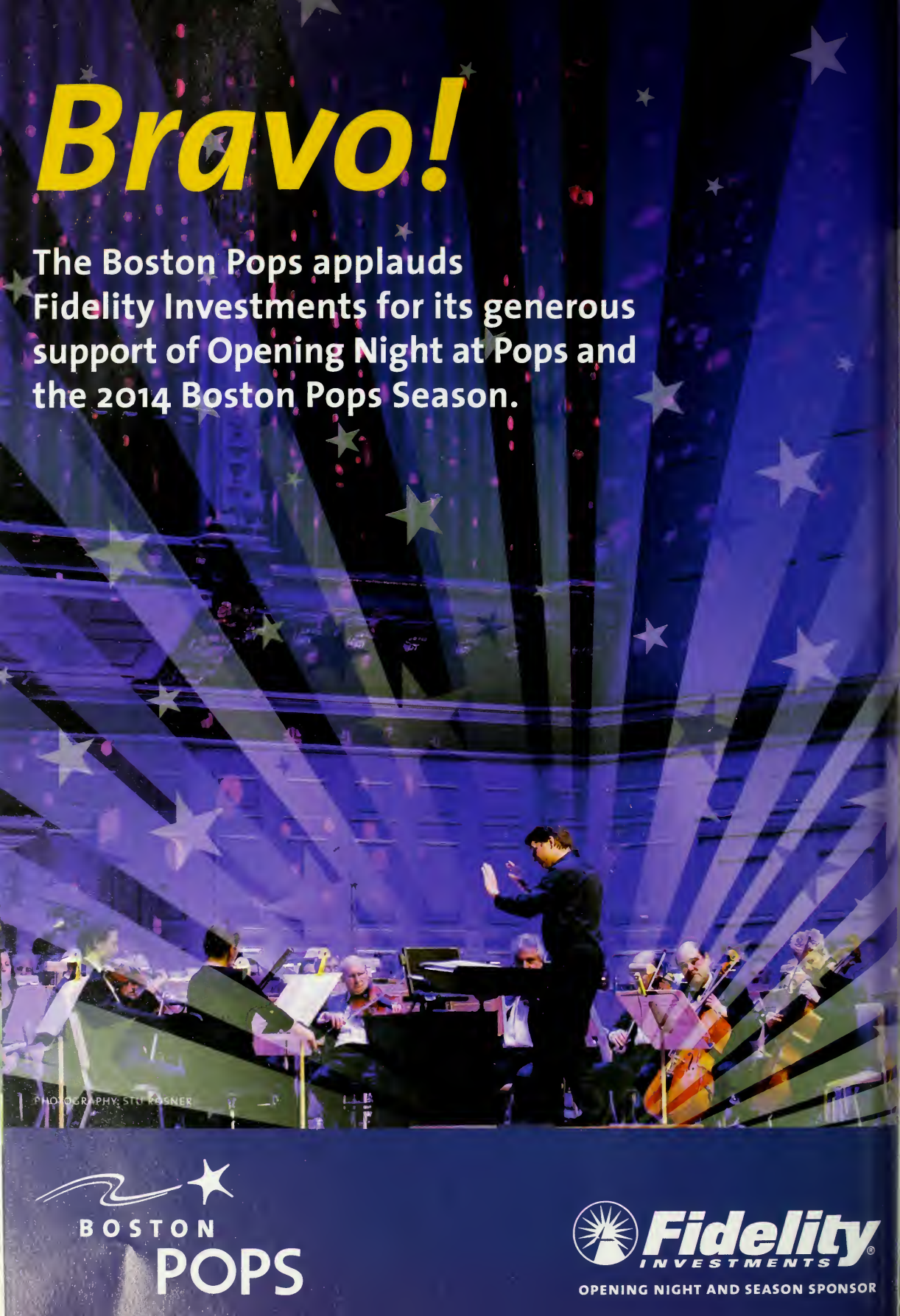
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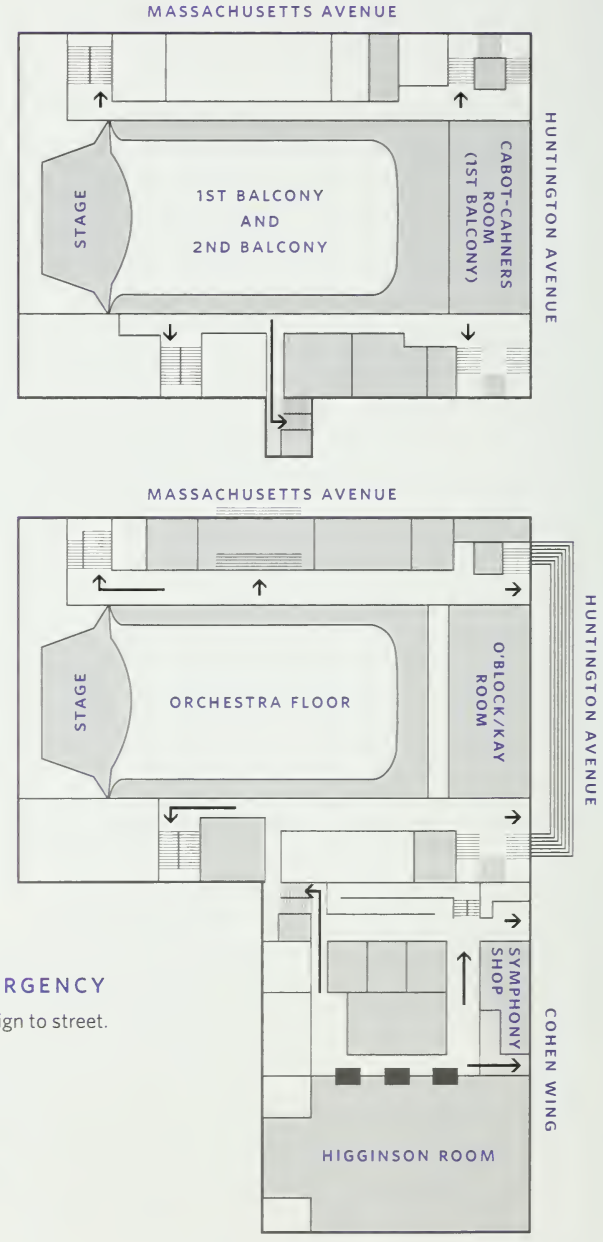
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**Please note**: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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**First aid** facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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**Elevators** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

**The Eunice S. and Julian Cohen Wing**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings in May and June. Visit bso.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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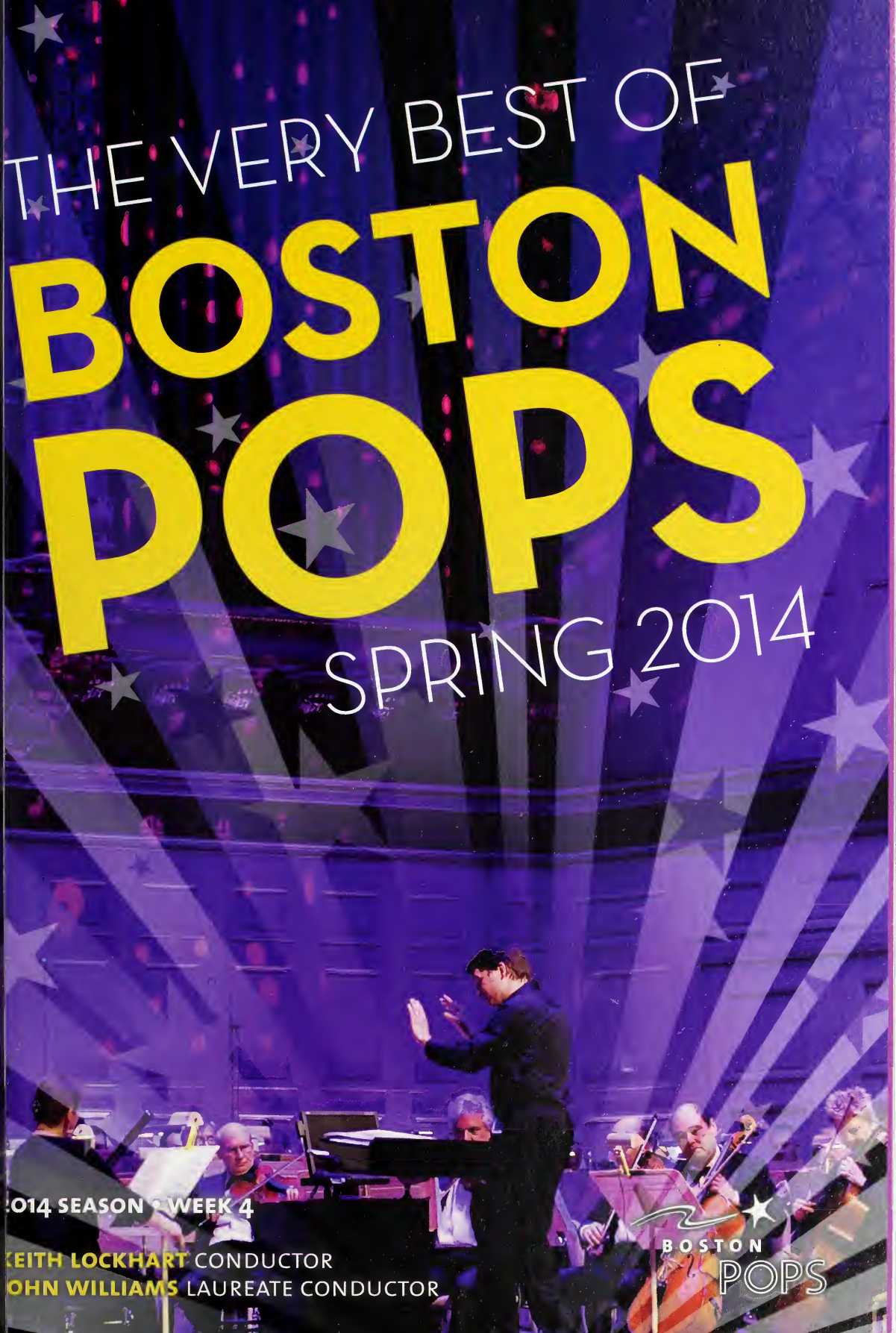
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## ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall*, as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.


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# 10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90.* His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press,* and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.




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# ABOUT THE BOSTON POPS

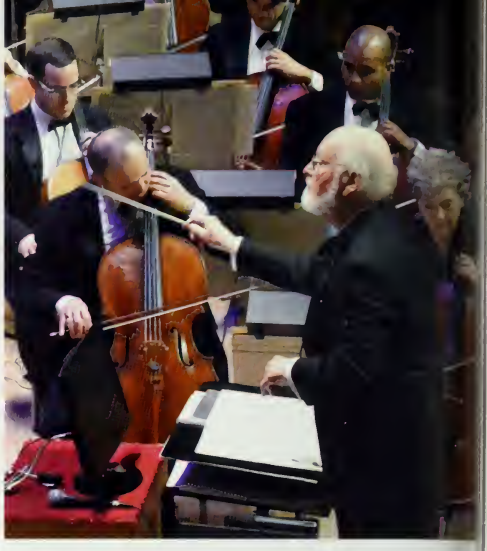




Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



*Fireworks light up the sky above the Hatch Shell during the July Fourth concert*

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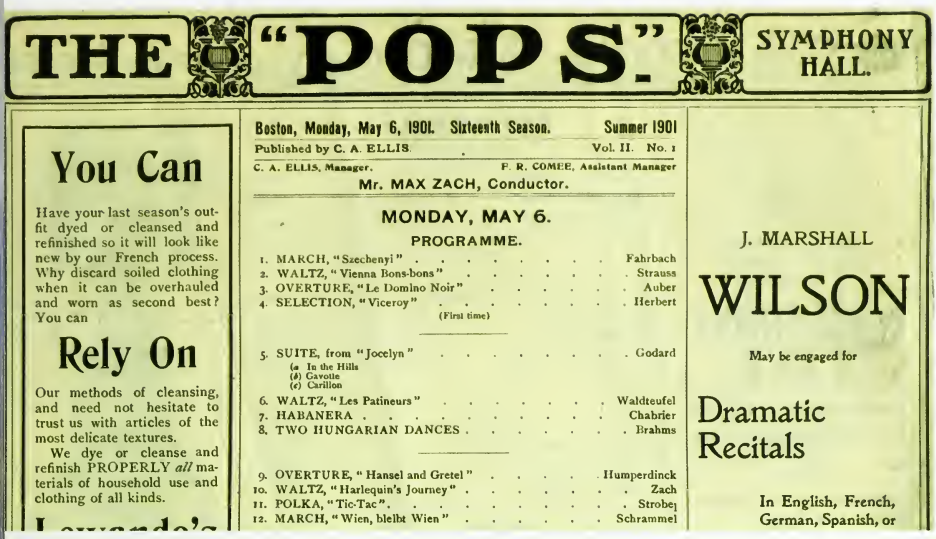


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**MONDAY, MAY 6.**

PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert
   (First time)
5. SUITE, from "Jocelyn" . . . . . Godard
   (a) In the Hills
   (b) Gavotte
   (c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms
9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

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World" program of music inspired by outer space. Keith Lockhart leads "The Arthur Fiedler Concert," a salute to the maestro who brought the Boston Pops to international prominence and perfected its audience-pleasing format. On "Gatsby Night," patrons can soak in the atmosphere of the "Roaring Twenties" with the versatile jazz band The Hot Sardines joining the Pops for the first time. Jennifer Holliday, Broadway's original Effie in *Dreamgirls*, makes a welcome return, and singer/activist Melissa Etheridge, in her first appearances with a symphony orchestra, makes her Boston Pops debut. One of her concerts will salute her alma mater, Berklee College of Music, and feature performances by up-and-coming Berklee musicians. To celebrate the 200th anniversary of "The Star-Spangled Banner," the Pops will perform a newly commissioned multi-media work. Keith Lockhart sums it up: "The 2014 Boston Pops season boasts a lineup of programs that combine the old with the new and unexpected in that signature Boston Pops way. The season's special focus on some of the best arrangements from the orchestra's exclusive library of 3,400 works, along with first-ever Symphony Hall appearances by diverse artists and such unique programming as 'Oz with Orchestra,' offers a great selection of fun-filled programs for both new and returning patrons. We truly believe there is only one place you can hear the phenomenal variety and depth and even whimsy of American music performed in a single concert—and that's at a Boston Pops performance in the incomparable setting of Symphony Hall."



*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*



The May 27th concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.



Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

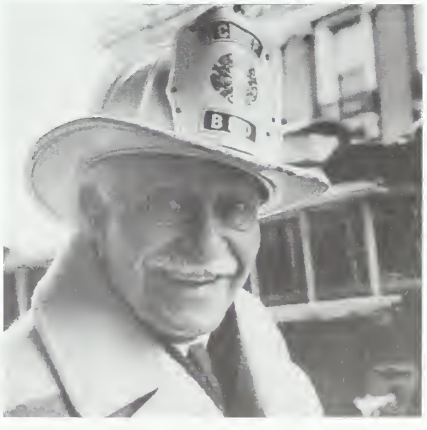
*Arthur Fiedler and composer/arranger Leroy Anderson (top center)*
*Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)*



contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.



Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." More than thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.



*A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)*
*Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)*
*Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)*

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Oblivion — Piazzolla-Morley
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Bacchanale from *Samson and Delilah* — Saint-Saëns

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I Got Rhythm—Embraceable You—Bidin' My Time—
But Not for Me—I Got Rhythm (reprise)

Fair Harvard — Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee — Coolidge

The Typewriter — Anderson
Film produced by Susan Dangel | Edited by Dick Bartlett

Selections from *Showboat* — Kern/Hammerstein/Wodehouse-Anderson
Introduction—Make Believe—Why Do I Love You—
Can't Help Lovin' Dat Man—You Are Love—Bill—Ol' Man River

*A Celebration of Richard Hayman*

Carmen Goes Country — Bizet-Hayman

Sophisticated Lady — Ellington/Parish/Mills-Hayman

Chim-Chim-Cheree, from *Mary Poppins* — Sherman/Sherman-Hayman

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington/Mills-Sebesky

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Harvard Night at the Pops; Harvard University Retirees Association; Season-at-Symphony; St. Theresa's Women's Club; Mount St. Charles Academy; Trinity Episcopal Church of Melrose; Marshfield Recreation Department; Northumberland Christian School; Linden Ponds; Brooksby Village; Bow High School Music Department Senior Class; Newmarket Junior/Senior High School

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Wednesday evening, May 28, 2014, at 8
Thursday evening, May 29, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Thursday evening's performance sponsored by The Fairmont Copley Plaza Hotel

GATSBY NIGHT AT POPS

The '20s Roar! — arr. Sebesky
The Charleston—Yes Sir, That's My Baby—How You Gonna Keep 'Em Down On The Farm—If You Knew Susie (Like I Know Susie)—Tiger Rag

Skyscrapers — Carpenter

Three Preludes — Gershwin-Sebesky
Allegro—Andante—Allegro

Selections from *Showboat* — Kern/Hammerstein/Wodehouse-Anderson
Introduction—Make Believe—Why Do I Love You—
Can't Help Lovin' Dat Man—You Are Love—Bill—Ol' Man River

Sophisticated Lady — Ellington/Parish/Mills-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington/Mills-Sebesky

INTERMISSION

Presenting

THE HOT SARDINES

Miz Elizabeth, vocals, washboard | Evan "Bibs" Palazzo, bandleader, piano, vocals
"Fast Eddy" Francisco, tap | Jason Prover, trumpet | Nick Myers, clarinet & saxophones
Joe McDonough, trombone | Evan "Sugar" Crane, bass & sousaphone
Alex "Tastykakes" Raderman, drums & percussion

*Selections to be announced from the stage*

Don Sebesky dedicates *The '20s Roar!* to "my sweet Suzie"

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present May 28: A.D.L. Alumni Association Inc.; Rossett-Cowan Senior Center; Brain Aneurysm Foundation; AARP #207, Newport; Canton Council on Aging; Our Lady Star of the Sea Church; North Hill; Erie Day School

Among Those Present May 29: Wayne High School Band; Bonny Eagle High School Band; Bismarck High School Band; KSP Financial

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Paige Yates & Kathryn Alphas-Richlen
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NEWTON, MASSACHUSETTS
This 1906 Colonial Revival masterpiece has been meticulously maintained, restored & enlarged. The sunlit new space features a dazzling family room, kitchen & indoor pool. $3,500,000

Moira Gault & Susan Heyman
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LEXINGTON, MASSACHUSETTS
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Friday evening, May 30, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GATSBY NIGHT AT POPS

The '20s Roar! — arr. Sebesky
Yes Sir, That's My Baby—How You Gonna Keep 'Em Down On The Farm—
If You Knew Susie (Like I Know Susie)—Tiger Rag

Skyscrapers — Carpenter

Three Preludes — Gershwin-Sebesky
Allegro—Andante—Allegro

Selections from *Showboat* — Kern/Hammerstein/Wodehouse-Anderson
Introduction—Make Believe—Why Do I Love You—
Can't Help Lovin' Dat Man—You Are Love—Bill—Ol' Man River

Pomp and Circumstance March No. 1 — Elgar
Band of the Honorable Artillery Company

INTERMISSION

Presenting

THE HOT SARDINES

Miz Elizabeth, vocals, washboard | Evan "Bibs" Palazzo, bandleader, piano, vocals
"Fast Eddy" Francisco, tap | Jason Prover, trumpet | Nick Myers, clarinet & saxophones
Joe McDonough, trombone | Evan "Sugar" Crane, bass & sousaphone
Alex "Tastykakes" Raderman, drums & percussion

*Selections to be announced from the stage*

Don Sebesky dedicates *The '20s Roar!* to "my sweet Suzie"

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Ancient and Honorable Artillery Company; Simmons College; Emmanuel College Alumni; St. Thomas Aquinas; Monadnock Regional Middle School Band; Bentley University Alumni Association; Harvard Medical School Alumni Reunion; Notre Dame Club of Boston; Harvard Business School Alumni Club

# SUPERMAN'S MISSION FOR PRESIDENT KENNEDY.

A DISPLAY OF ORIGINAL COMIC BOOK ART

SHOWN FOR THE FIRST TIME NOW THROUGH SEPTEMBER 1, 2014

In 1963, the publisher of **SUPERMAN** collaborated with the Kennedy White House to create a story promoting the President's Council on Physical Fitness. The story was published in July 1964, 8 months after the President's assassination, as a special tribute to him.

Perhaps it was inevitable that the vigorous, young President who made physical fitness a national priority would join forces with the red-caped, comic book hero whose feats of super-human strength so captured the popular imagination.




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Saturday evening, May 31, 2014, at 8

**ALAN GILBERT**, class of '89, conducting

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HARVARD 25TH REUNION NIGHT AT POPS

| | |
|---|---|
| A Harvard Festival | Anderson |
| Someone to Watch Over Me | Gershwin |
| Summertime | Gershwin |
| I Got Rhythm/Fascinating Rhythm | Gershwin-Sebesky |
| ALLISON CHARNEY, class of '89, soprano | |
| Interplay | Gould |
| BENJAMIN LOEB, class of '89, piano | |

INTERMISSION

| | |
|---|---|
| Fair Harvard | Gilson-Bodge/Hayman |
| Radcliffe, We Rise to Greet Thee | Coolidge/Elmore |
| The Nearness of You | Carmichael/Washington-Sebesky |
| Oblivion | Piazzolla-Morley |
| ANTON SCHWARTZ, class of '89, tenor saxophone | |
| Symphonic Dances from *West Side Story* | Bernstein |
| Make Our Garden Grow, from *Candide* | Bernstein |
| MS. CHARNEY and members and alumni of the Harvard Choruses | |
| Prepared by JEFFREY BERNSTEIN, class of '89 | |

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

## 2013 YOUNG ARTISTS COMPETITION WINNERS



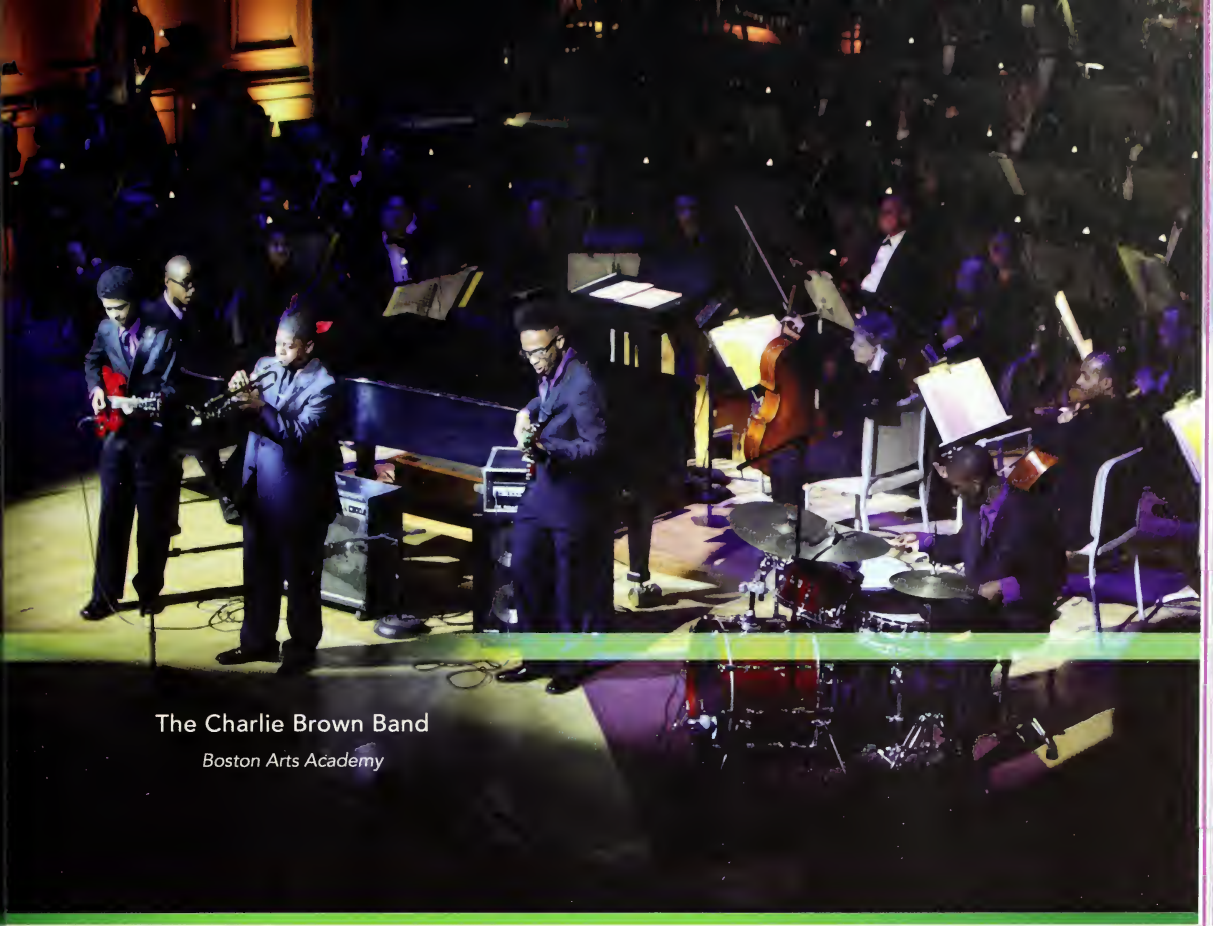
Esha Nijhoff Asser
*British School of Boston*

Kadar Qian
*Westford Academy*

Innaray Oliveira
*Whitinsville Christian School*

# DEFINING MOMENTS

THE 2013 WINNERS PERFORMED WITH THE BOSTON POPS ON MAY 29, 2013.



The Charlie Brown Band
*Boston Arts Academy*

**Music has the power to transform young lives.** We congratulate the 2013 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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BOSTON POPS

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## THE BOSTON POPS HORN QUARTET



**Richard Sebring** is associate principal horn of the Boston Symphony Orchestra, occupying the Margaret Andersen Congleton Chair, and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, the University of Washington, and the Tanglewood Music Center. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981. He has been soloist with the BSO and the Boston Pops in Boston, at Tanglewood, and on tour. As a studio musician, his horn work is heard regularly in popular music, on PBS, and in films. His arrangements have been played by the Boston Pops in Symphony Hall and at Fenway Park. Mr. Sebring teaches at the New England Conservatory of Music and the Tanglewood Music Center.



**Rachel Childers** joined the Boston Symphony Orchestra as second horn at the start of the 2011-12 season, becoming the first female member of the BSO brass section in its history; she occupies the John P. II and Nancy S. Eustis Chair in the BSO's horn section. Formerly acting assistant principal/utility horn of the Colorado Symphony Orchestra, she has also performed with the San Diego Symphony, Long Beach Symphony, Marin (CA) Symphony, Fresno Philharmonic, Greater Lansing Symphony, and Birmingham Bloomfield (MI) Symphony. Ms. Childers received both her bachelor's and master's degrees in music from the University of Michigan, and then an artist diploma from the Colburn School in Los Angeles. Her teachers included Soren Hermansson, David Jolley, David Krehbiel, and Louis Stout.





**Michael Winter** joined the Boston Symphony Orchestra as third horn in September 2012 and occupies the Elizabeth B. Storer chair. Prior to his BSO appointment, Mr. Winter was acting principal horn of the Buffalo Philharmonic and principal horn of the Syracuse Symphony Orchestra, also serving occasionally as guest principal horn with the Saint Paul Chamber Orchestra. Born and raised in Southern California, he began his horn studies with his grandfather, Dr. James Winter, and later studied with Jim Thatcher and John Mason. Mr. Winter then moved to Boston to pursue a degree at the New England Conservatory of Music, working with BSO members Richard Mackey and Richard Sebring. He has performed regularly with the Boston Ballet Orchestra, Rhode Island Philharmonic, and Boston Philharmonic.



**Jason Snider** joined the Boston Symphony Orchestra as fourth horn in March 2007. Prior to his BSO appointment, he was second horn with Lyric Opera of Chicago and associate principal horn of the San Antonio Symphony. An Arkansas native, Mr. Snider attended Northwestern University, studying with Norman Schweikert, Dale Clevenger, and Roland Pandolfi and performing for two seasons with the Civic Orchestra of Chicago. Pursuing graduate work at Rice University, he studied with Roger Kaza and William VerMeulen. Mr. Snider has played with the Grant Park Music Festival, Grand Teton Music Festival, Orquesta Sinfónica de la Minería in Mexico City, National Repertory Orchestra, Jerusalem International Symphony Orchestra, Pacific Music Festival, the Houston Symphony, Houston Grand Opera, and the Chicago Chamber Musicians.

**_Conzertstück_ in F for four horns and orchestra, Opus 86** Robert Schumann (1810-1856)

A "*Konzertstück*" is a work "something like a concerto" but unusual enough that the composer hesitates to give it the standard name. Sometimes the term is applied to a concerted composition—one featuring the opposition between one or more soloists and the full orchestra—to suggest that it is too diminutive to be considered a full-scale concerto. For that reason, the term has occasionally invited sneers, as if the work in question were too small to be anything other than trivial. No such considerations should apply to Schumann's *Konzertstück* (or, as he chose to spell it here, "*Concertstück*"), which is a full-blown concerto in every sense of the word! Probably the only reason Schumann chose to use the less familiar term is that the three movements are linked and follow directly from one another. But the work's scope, lavish melodic invention, and harmonic color all combine to make it one of the strongest and most rewarding large-scale compositions that he ever wrote. Schumann's *Conzertstück* was first performed in Leipzig in February 1850. After two attention-getting chords from the orchestra, the four horns lead off with a noble fanfare, the germ of all that is to follow. We'll hear much of that triplet-figure pickup in the movement to come. The orchestra expands the fanfare into a full-scale lyric treatment, whereupon the soloists begin to vie with one another—and with the other instruments—in a colorful variety of combinations.

*—From notes by Steven Ledbetter*



# Spring is popping out all over.

So let's pop a cork and raise a glass to the return of the Boston Pops.



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BOSTON GOURMET

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# THE HOT SARDINES

Take a blustery brass lineup, layer it over a rhythm section led by a stride-piano virtuoso in the Fats Waller vein, and tie the whole thing together with a one-of-the-boys front-



woman with a voice from another era, and you have the Hot Sardines. (We haven't even told you about the tap dancer yet.) In a short time, the Hot Sardines have gone from their first gig—at a coffee shop on the last Q train stop in Queens—to selling out Joe's Pub five times in as many months, headlining at Lincoln Center's Midsummer Night Swing, and opening for the Bad Plus, Lulu Gainsbourg, and French gypsy-jazz artist Zaz. Through it all they've become regulars at the Shanghai Mermaid speakeasy and at The Standard—complete with tap dancing on the bar—honing a live persona that has been described as "unforgettably wild" and "consistently electrifying." The Sardine sound—wartime Paris via New Orleans, or the other way around—is steeped in hot jazz, salty stride piano, and the kind of music Louis Armstrong, Django Reinhardt, and Waller used to make: straight-up, foot-stomping jazz. (Literally—the band includes a tap dancer whose feet count as two members of the rhythm section). They manage to invoke the sounds of a near-century ago and stay resolutely in step with the current age. And while their roots run deep into jazz—that most American of genres—they are intertwined with French influences via their frontwoman, who was born and raised in Paris (and writes songs in both languages). The band was born when said Parisian ("Miz Elizabeth" Bougerol) met a stride piano player (bandleader Evan "Bibs" Palazzo) at a jam session they found on Craigslist. Above a noodle shop on Manhattan's 49th Street, they discovered a mutual love for songs from the 1920s, '30s, and '40s that no one really plays anymore. Or if they play them, "they handle them with kid gloves, like pieces in a museum," says Evan, underscoring a point the pair can't stress enough: "This music isn't historical artifact. It's a living, breathing, always-evolving thing." Miz Elizabeth comments, "Everything's kind of being rewritten. And when nothing makes sense, there's something real and satisfying about going to hear raucous jazz played in a dancehall with wooden floors and brown liquor." The Hot Sardines make their Boston Pops debut this week.

# ALAN GILBERT



New York Philharmonic Music Director Alan Gilbert began his tenure in September 2009. The first native New Yorker to hold the post, he has sought to make the orchestra a point of pride for the city and country. He and the Philharmonic have forged important artistic partnerships—establishing the positions of Marie-Josée Kravis Composer-in-Residence and Mary and James G. Wallach Artist-in-Residence—and introduced *CONTACT!*, the new-music series; an annual, multi-week festival; and, beginning in spring 2014, the NY Phil Biennial. In the 2014-15 season Alan Gilbert conducts the New York premiere of a staged production of Honegger's dramatic oratorio *Joan of Arc at the Stake*, starring Academy Award winner Marion Cotillard; Verdi's Requiem for his first time with the New York Philharmonic; Yo-Yo Ma and the Silk Road Ensemble alongside the Philharmonic for a celebration of the ensemble's 15th anniversary; and world and U.S. premieres—all commissioned or co-commissioned by the New York Philharmonic—by John Adams, Peter Eötvös, Thierry Escaich, Unsuk Chin, and Composer-in-Residence Christopher Rouse. Mr. Gilbert also concludes the Nielsen Project, the multi-year initiative to perform and record the Danish composer's symphonies and concertos. Mr. Gilbert will preside over the Europe/Spring 2015 tour, which will include Giants Are Small's theatrical reimagining of Stravinsky's *Petrushka*, a residency at London's Barbican Centre, and a world premiere by Peter Eötvös with the Kölner Philharmonie. Last season's highlights included *2001: A Space Odyssey* performed alongside a screening of the film; the U.S. premiere of Mark-Anthony Turnage's *Frieze* coupled with Beethoven's Ninth Symphony; an all-Britten program celebrating the composer's centennial; a staged production of Sondheim's *Sweeney Todd* starring Bryn Terfel and Emma Thompson; and, during the Asia/Winter 2014 tour, narrating Britten's *The Young Person's Guide to the Orchestra* in Japanese at a Young People's Concert in Tokyo. In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is the first to hold the William Schuman Chair in Musical Studies. Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra, he regularly conducts such leading ensembles as the Boston Symphony Orchestra (most recently in January 2013), Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, and Berlin Philharmonic. Alan Gilbert's 2008 Metropolitan Opera debut, leading John Adams's *Doctor Atomic*, earned high acclaim, and the recording of the work received a 2011 Grammy Award for Best Opera Recording. Renée Fleming's recent Decca recording *Poèmes*, on which he conducted, received a 2013 Grammy Award. He studied at Harvard University, the Curtis Institute of Music, and Juilliard and was assistant conductor of The Cleveland Orchestra (1995–97). His accolades include an honorary doctor of music degree from Curtis and Columbia University's Ditson Conductor's Award for his commitment to performing American and contemporary music.

## ALLISON CHARNEY



Soprano Allison Charney's operatic career began in earnest following the national finals of the Metropolitan Opera Competition with her debut at New York City Opera as Musetta in *La bohème*. She went on to sing most of Puccini's leading soprano roles in opera companies throughout the country, including the title roles in *Madama Butterfly*, *Tosca*, and *Suor Angelica*, as well as Mimì in *La bohème* and Liù in *Turandot*. Ms. Charney is also noted for her Mozart interpretations, including both Susanna and the Countess in *Le Nozze di Figaro*, both Donna Anna and Donna Elvira in *Don Giovanni*, Pamina in *Die Zauberflöte*, and Sandrina in *La finta giardiniera*. She earned acclaim as all three heroines in Offenbach's *Tales of Hoffmann*. Her versatility has also led her to sing roles as varied as Rosalinde in *Die Fledermaus*, Micaëla in *Carmen*, Nedda in *I pagliacci*, Santuzza in *Cavalleria rusticana*, and the title roles in *Martha*, *La traviata*, *Jenůfa*, and *The Merry Widow*. She has sung with opera companies across the United States, including New York City Opera, Atlanta Opera, Florida Grand Opera, Utah Opera, Nashville Opera, Opera Memphis, Annapolis Opera, Opera Theater of Connecticut, New Rochelle Opera, Opera Illinois, OperaDelaware, Utah Festival Opera, Dicapo Opera Theatre, Tampa Opera, Opera Idaho, Syracuse Opera, Washington Summer Opera Festival, Colorado Opera Festival, and Mississippi Opera. Concert highlights have included performances at Alice Tully Hall and Avery Fisher Hall, and with the Philadelphia Orchestra. She sang her first performance of Samuel Barber's *Knoxville: Summer of 1915* along with the world premiere of Kim D. Sherman's newly-orchestrated *Invocation* under the baton of JoAnn Falletta, and returns to the Riverdale Sinfonietta in December 2014, after her successful turn in Kurt Weill's *Mahagonny*, for a concert of Bach cantatas. Committed to performing music of our times, Ms. Charney premiered Moshe Knoll's Psalm 133 with the San Jose Chamber Orchestra, in a concert that also featured Kim D. Sherman's oratorio (composed for Ms. Charney) *Songbird and the Eagle* in spring 2014. After this




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evening's debut with the Boston Pops under Alan Gilbert, Allison Charney will perform in the Rite of Summer Festival on Governor's Island, as well as in duo recitals with cellist Kajsa William-Olsson. She is featured in the newly released first recording of Mona Lyn Reese's Pulitzer Prize-nominated oratorio *Choose Life*, and can be heard in a CD of American songs with pianist Benjamin Loeb on the DSC Label. An active recitalist and master teacher, she is the founder and curator of the concert series *PREformances with Allison Charney*, housed at the JCC of Manhattan. After receiving her bachelor of arts degree (*magna cum laude* with highest honors) in Special Concentrations from Harvard University, she earned two graduate degrees in music from the Peabody Conservatory of Johns Hopkins University. She now lives in New York City with her husband Adam Epstein and their two sons, Evan and Oliver.

## BENJAMIN LOEB



Native Texan Benjamin Loeb is an accomplished conductor, accompanist, soloist, arranger, educator, and administrator, who makes his Boston Pops debut this week. For his recent performance with the Greater Bridgeport (CT) Symphony Orchestra, he both played and conducted Gershwin's Rhapsody in Blue. Other widely varied projects range from concerts of Beethoven and Bruckner symphonies and recordings with Yo-Yo Ma of Italian 16th century madrigalists to tours with popular rock musicians and world premieres of avant-garde contemporary music. Executive director of the Quad City (Iowa) Symphony Orchestra since January 2013, he has recently served as executive director of the Greater Bridgeport Symphony and as music director of the 2011 New Hampshire Music Festival. As associate conductor of the El Paso Symphony Orchestra, Mr. Loeb founded and served as both executive and music director of the El Paso Symphony Youth Orchestras—El Paso's only national-level, NEA-recognized, multiple-orchestra system serving the best young musicians in the El Paso, southern New Mexico, and Juarez region. He is also founder and artistic director of the International Conducting Workshop and Festival, now in its twelfth year, hosted by orchestras around the world, most recently the Bohuslav Martinů Philharmonic in Zlin, Czech Republic. His acclaimed piano performances have included concerto appearances under the direction of such conductors as Alan Gilbert, JoAnn Falletta, and Carl St. Clair. Last summer, at the invitation of United States Department of State, Mr. Loeb toured Argentina and Uruguay as an artistic ambassador, performing recitals of the music of Scott Joplin and offering master classes and workshops with youth orchestras and young musicians in Buenos Aires, La Plata, and Rosario, Argentina, and in Montevideo, Uruguay. He has recorded for Naxos (both as soloist and collaborative pianist), CBC, and the DSC label. He holds a graduate performance diploma from the Peabody Conservatory in conducting, as a student of Gustav Meier; a master in music from the Curtis Institute; a doctorate from the Juilliard School in accompanying, and a bachelor's degree from Harvard

University. Benjamin Loeb lives in El Paso, Texas with his wife, Quyen, daughters Anna Sofia Uni and Lulu Ladybug, and son Ryan "Taco." He continues to tour worldwide as conductor, pianist, educator, and arts advocate. Loeb's far-ranging interests extend beyond music; he has directed plays, cooked gourmet meals for 65, tutored over 500 people in test preparation for the Princeton Review, and played and enjoyed almost every sport. He is also an active member of the Rotary. Moreover (or most important), he is a lifetime Dallas Cowboys fan.

## ANTON SCHWARTZ



Jazz saxophonist and composer Anton Schwartz has been drawing listeners in with the power, spirit, and subtle complexity of his music since he bounded onto the San Francisco jazz scene in 1995. At age 27, Anton was answering the call of his long-standing passion for jazz—stepping away from the research in Artificial Intelligence he had been carrying out at Stanford—and quickly gaining an enthusiastic following as a musician. In the years since, Anton has won over listeners and critics at such high-profile jazz venues across the country as the Blue Note (New York City), Jazz Alley (Seattle), Yoshi's (Oakland), Blues Alley (Washington D.C.), and the Monterey Jazz Festival. He recently performed an hour-long concert of unaccompanied saxophone for the 2013 San Francisco Jazz Festival. Each of his five CDs has earned sterling reviews and strong airplay, with his recent *Radiant Blue* hitting number four on the national jazz radio charts. His brand new release, *Flash Mob*, earned a four star *DownBeat* review and is enjoying a long run on the jazz radio Top Ten. "What I require for music to really captivate me," Anton says, "is groove and intellect working in tandem. Music that gets into your bones, into your head and into your heart. I want to create music that conveys something intriguing—through the rhythm, the structure, the interplay of melody and harmony—and distill that down into something clear and beautiful." Praised by SFJAZZ, Anton has also garnered acclaim for his recordings, from *Billboard* magazine (for his 2000 release, *The Slow Lane*) and the *San Francisco Bay Guardian* (for his first recording, 1998's *When Music Calls*). Saxophone legend Illinois Jacquet put things succinctly when he told Anton, "You play the tenor sax like it's meant to be played." Anton Schwartz has been a longtime faculty member of the Stanford Jazz Workshop and The California Jazz Conservatory, where he designed courses ranging from "The Physics of Musical Sound" to "Improvising Eighth Note Lines." He is also a clinician at the Brubeck Institute, and has been Artist in Residence at Harvard University and the Brubeck Institute Summer Jazz Colony. He makes his Boston Pops debut this evening.

## JEFFREY BERNSTEIN



Based in Southern California, Jeffrey Bernstein '89 is an active conductor, composer, pianist, and educator. After graduating Harvard College *magna cum laude* in music, Bernstein earned a master of music degree in choral conducting from the Yale School of Music and a Ph.D. in composition from UCLA. For eleven years Bernstein was Director of Choral Music at Occidental College in Los Angeles before leaving in 2008 to found the Pasadena Master Chorale, where he serves as Artistic & Executive Director. In addition to leading choirs on fourteen tours of four continents, Bernstein has traveled extensively as a guest conductor, leading choirs and orchestras in Europe and Japan and throughout this country. In 2012 he led the Los Angeles Chamber Orchestra in *Life of Mozart*, an education program he created interpolating readings from Mozart's letters with excerpts from the composer's best-loved music. In June 2013 Bernstein became the first American to lead the annual concert of Beethoven's Ninth Symphony in Naruto, Japan, the city where the work was first heard in Asia, ninety-five years ago. On the same concert, which featured over 800 performers, Bernstein premiered his symphonic poem *Dreams of Japan*, composed for the occasion. The work received its United States premiere in Los Angeles in 2014. His *Fukushima Requiem*, composed in response to the Tohoku tsunami disaster, has been performed three times in America and Japan, raising nearly $8,000 for relief and rebuilding efforts. Bernstein has composed and premiered dozens of other concert works including orchestra pieces, choral-orchestral works, solo songs, chamber music, and over thirty works for chorus. In 2012 he released *PianoJournals*, an album of original improvised music for piano. A committed educator and a strong advocate for children, Jeffrey Bernstein maintains a private studio and is on staff at the Pasadena Waldorf School, where he creates improvised piano music for young people. He lives in Altadena, California, with his 13-year-old daughter Celia, his wife Cristina Hernandez, '92, and his two stepsons, Julian and Samuel. Visit http://jeffreybernstein.org/ or https://soundcloud.com/jeffreybernstein for more information.


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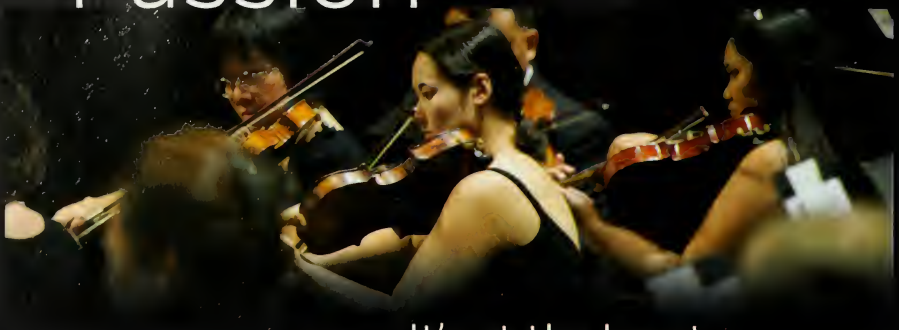
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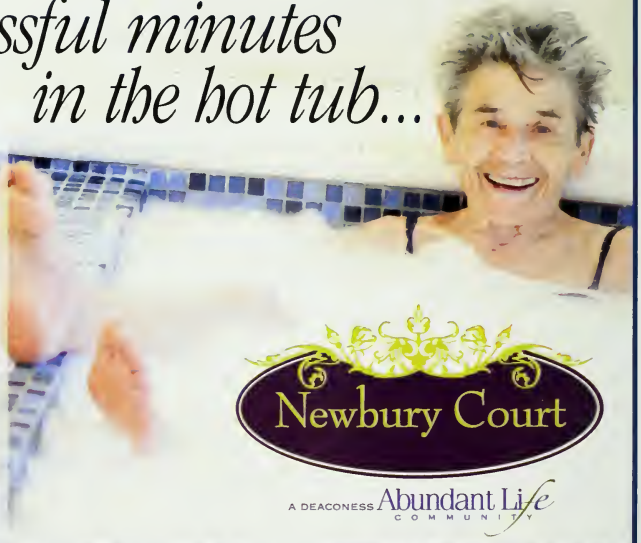
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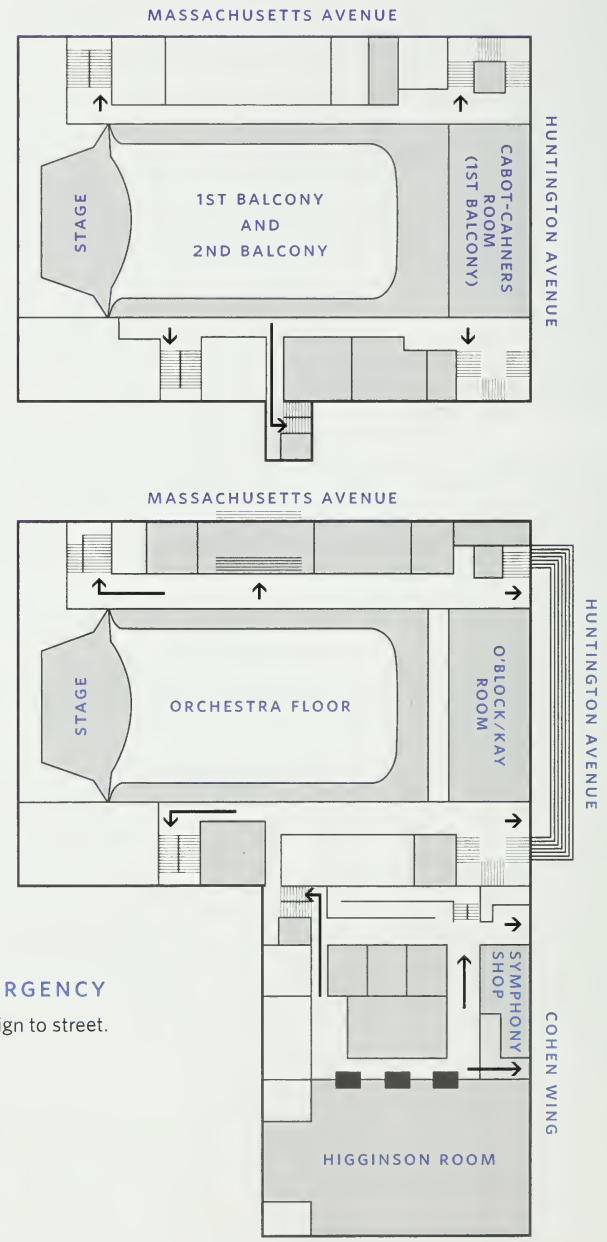
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# SYMPHONY HALL INFORMATION



**For Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

**The BSO's web site** (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

**Please note**: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**Smoking is not permitted** anywhere in Symphony Hall.

**Camera and recording equipment** may not be brought into Symphony Hall during concerts.

**To avoid delays in food service**, patrons at tables are encouraged to place their orders as early as possible.

**In the event of a building emergency**, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

**The box office** is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

**To purchase Boston Pops tickets**: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

**Ticket Prices**: floor—$94, $66, $33; first balcony—$57, $49; second balcony—$31, $24. For Jerry Garcia Symphonic Celebration: floor—$124, $89, $54; first balcony—$79, $59; second balcony—$40. For Film Night: floor—$108, $85, $54; first balcony—$66, $59; second balcony—$40, $33. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

**Ticket Programs**: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 9, 16, 20, 23, and 30, June 3 and 10—at the Symphony Hall box office as of 5pm.

**First aid** facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

**For patrons with disabilities**, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

**Elevators** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

**The Eunice S. and Julian Cohen Wing**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

**Ladies' rooms** are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

**Men's rooms** are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

**Coatrooms** are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

**Lounges and Bar Service**: There are two lounges in Symphony Hall. The O'Block-Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

**Lost and found** is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

**Parking**: The Prudential Center Garage offers discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

**For Symphony Hall rental information**, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

**Boston Pops Broadcasts**: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Monday and Saturday evenings in May and June. Visit bso.org for further details.

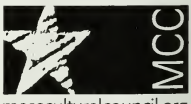
**Esplanade Concerts**: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

**Friends of Pops**: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

**Business for BSO**: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9270.

**The Symphony Shop** is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).




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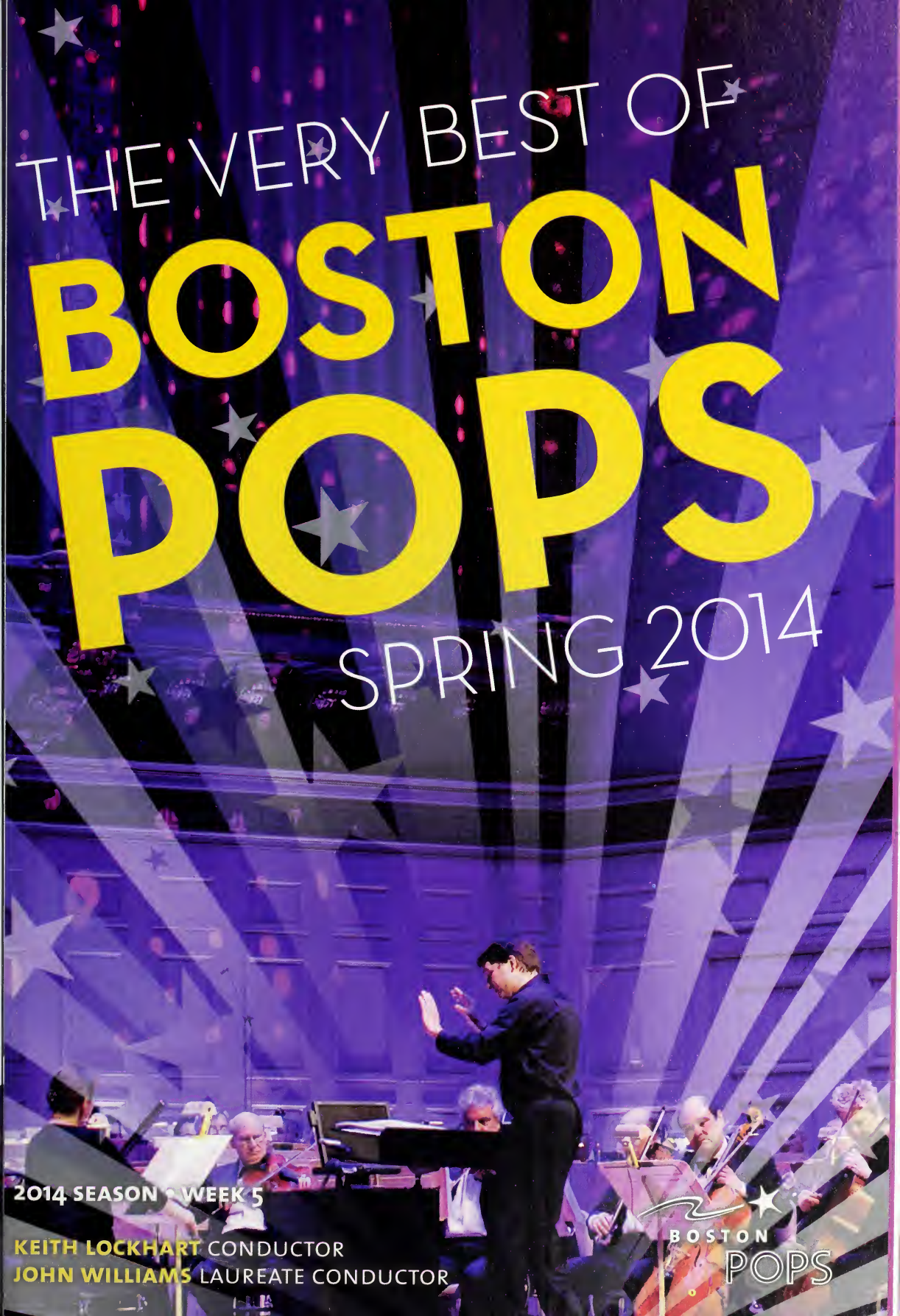
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This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch



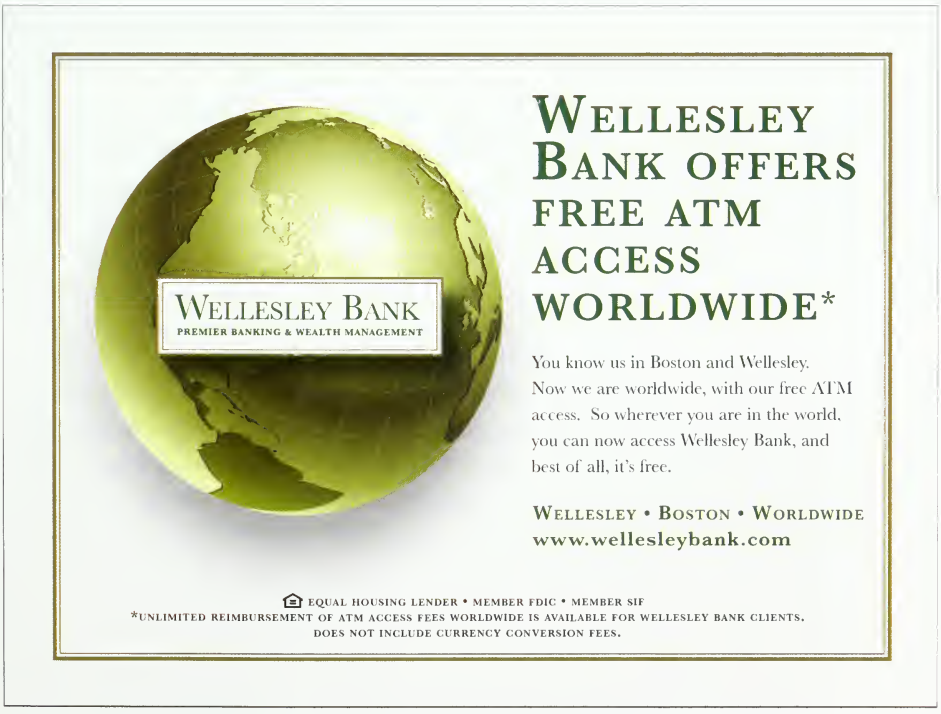
Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall,* as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

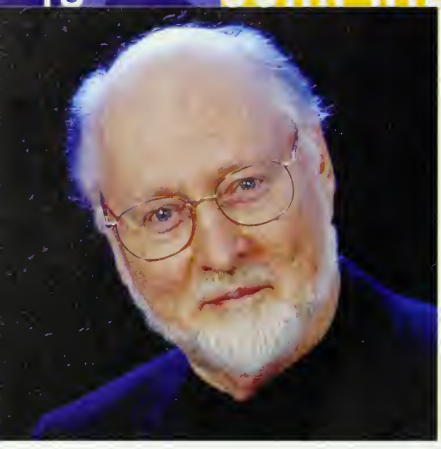
Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

# 10 JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Nicole Monahan
Vyacheslav Uritsky*
Jennie Shames*
Tatiana Dimitriades*
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
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Yuncong Zhang*

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Edward Gazouleas°
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# ABOUT THE BOSTON POPS

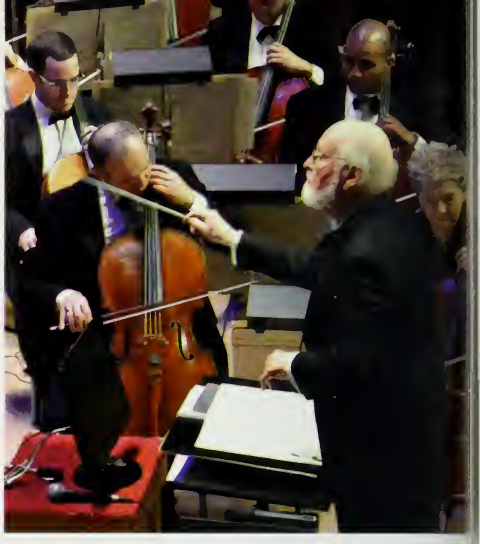




Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John **Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



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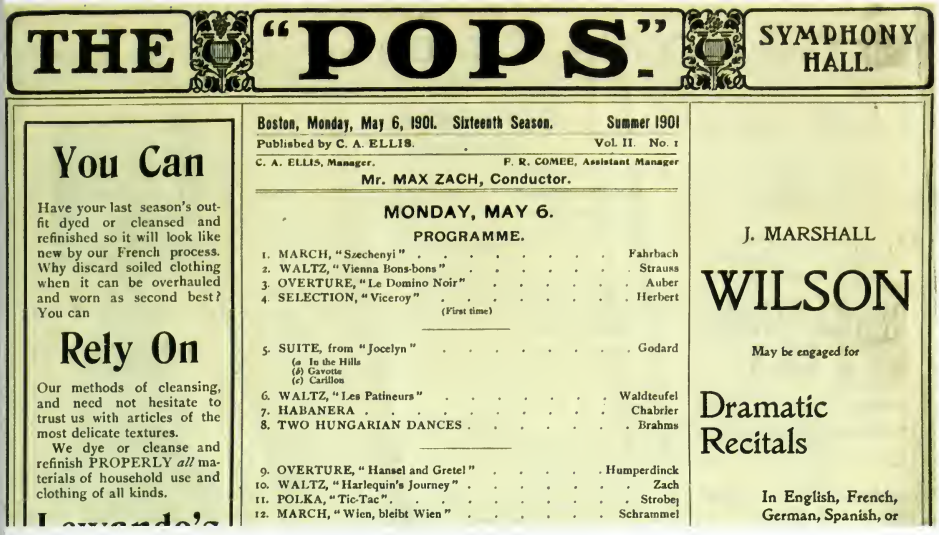
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**MONDAY, MAY 6.**

**PROGRAMME.**

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert
   (First time)
5. SUITE, from "Jocelyn" . . . . . Godard
   (a) In the Hills
   (b) Gavotte
   (c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms
9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

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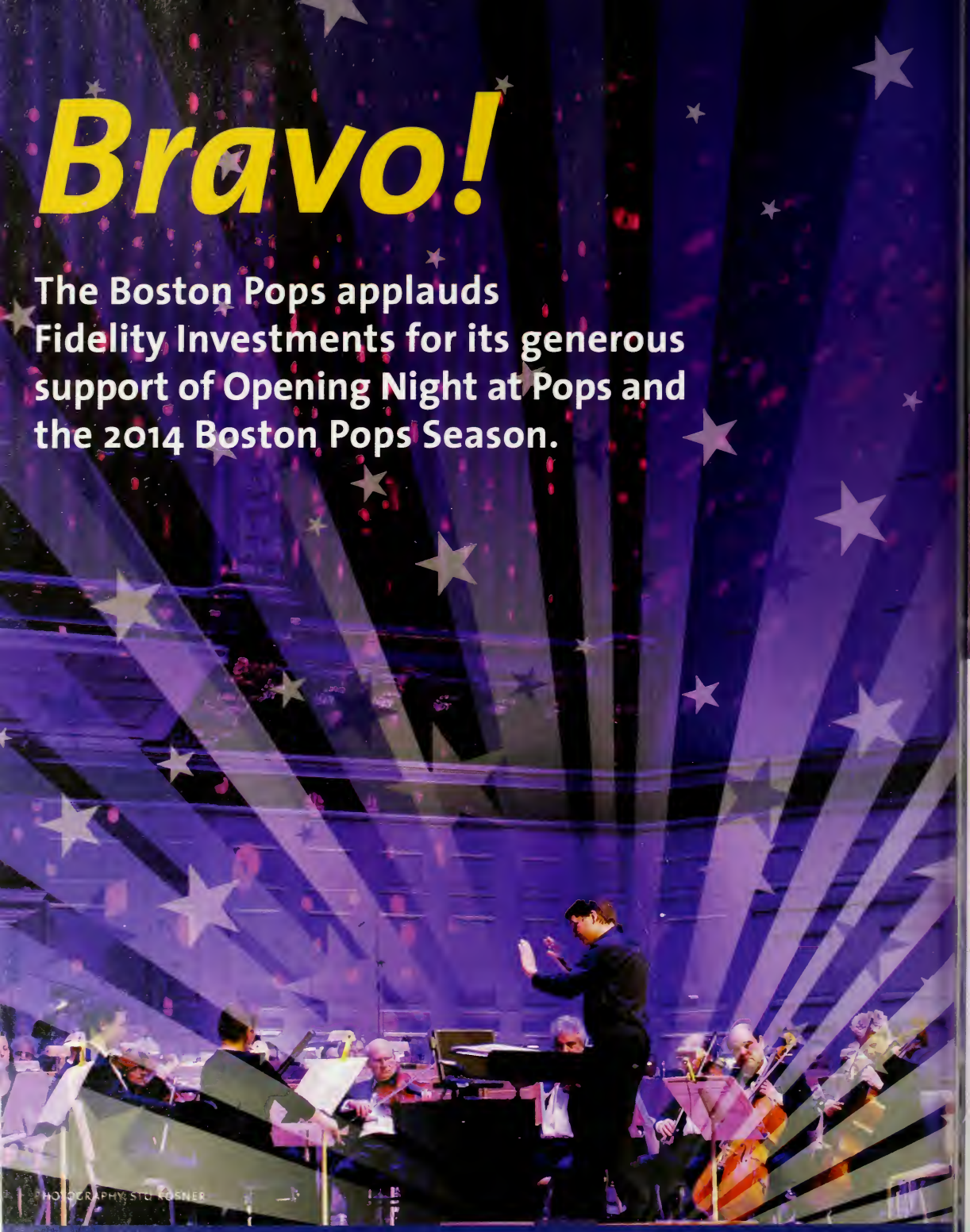
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World" program of music inspired by outer space. Keith Lockhart leads "The Arthur Fiedler Concert," a salute to the maestro who brought the Boston Pops to international prominence and perfected its audience-pleasing format. On "Gatsby Night," patrons can soak in the atmosphere of the "Roaring Twenties" with the versatile jazz band The Hot Sardines joining the Pops for the first time. Jennifer Holliday, Broadway's original Effie in *Dreamgirls*, makes a welcome return, and singer/activist Melissa Etheridge, in her first appearances with a symphony orchestra, makes her Boston Pops debut. One of her concerts will salute her alma mater, Berklee College of Music, and feature performances by up-and-coming Berklee musicians. To celebrate the 200th anniversary of "The Star-Spangled Banner," the Pops will perform a newly commissioned multi-media work. Keith Lockhart sums it up: "The 2014 Boston Pops season boasts a lineup of programs that combine the old with the new and unexpected in that signature Boston Pops way. The season's special focus on some of the best arrangements from the orchestra's exclusive library of 3,400 works, along with first-ever Symphony Hall appearances by diverse artists and such unique programming as 'Oz with Orchestra,' offers a great selection of fun-filled programs for both new and returning patrons. We truly believe there is only one place you can hear the phenomenal variety and depth and even whimsy of American music performed in a single concert—and that's at a Boston Pops performance in the incomparable setting of Symphony Hall."



*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*




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# A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371,

*BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert, BSO Archives*



including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor

*Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives*

Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives*

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Jan Boyce
Previews Property Specialist
C. 617.283.1675
jan.boyce@nemoves.com



Judy Goldfarb
Previews Property Specialist
C. 617.943.3318
judy.goldfarb@nemoves.com



Heather Olin
Previews Property Specialist
C. 508.934.6699
heather.olin@nemoves.com



Roberta L. Orlandino
Previews Property Specialist
C. 617.312.1511
roberta.orlandino@nemoves.com



Debra Sordillo
Previews Property Specialist
C. 617.823.2882
debra.sordillo@nemoves.com



Paul Whaley
Previews Property Specialist
C. 617.460.4238
paul.whaley@nemoves.com

**Boston-Comm Ave Office | 160 Commonwealth Avenue, Boston, MA | 617.247.2909**

**Boston-Back Bay Office | 137 Newbury Street, Boston, MA | 617.266.4430**

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Tuesday evening, June 3, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

2014 FIDELITY YOUNG ARTISTS COMPETITION AT THE BOSTON POPS

Carnival Overture — Dvořák

Blue Rondo à la Turk — D. Brubeck/C. Brubeck
2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops

Presenting

FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

Piano Concerto No. 1 in E minor, Opus 11 (excerpts) — Chopin
KEVIN SHERMAN, piano • Marblehead High School

Shine On You Crazy Diamond — Waters/Wright/Gilmour-Hatfield
LIQUID SUN
Jay Ricco, guitar • Boston College High School
Niels Versavel, piano • International School of Boston
Rebecca Noelle Zama, vocalist • International School of Boston

Skylark — Carmichael/Mercer-McKonly
CLAIRE DICKSON, vocalist • Homeschooled

Horses Come to Town — We Xin Zhong
JEFFREY ZHOU, Chinese flute • Boston Latin School
Hui Weng, gu zheng | Elisa Cheung, yangqin | Zhantao Lin, erhu | Decheng Wang, erhu
Ying Yuh Lin, muyu | Kevin Zhen, pipa | Ching San Cheung, da yuan | Lucy Lu, zhongruan
Lawrence Wolfe, Boston Pops principal bass

INTERMISSION

On Broadway — Mann/Weill/Stoller-Mathes

Presenting

JENNIFER HOLLIDAY
Carlos O. Simon, Jr., piano

*Selections to be announced from the stage*

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall
Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.
Broadcasts of the Boston Pops are heard on 99.5 WCRB.
Among Those Present: Clement Associates; Tucson Junior Strings; Tour Connection; NSTAR Employees Club

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Wednesday evening, June 4, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

PRESIDENTS AT POPS

Carnival Overture — Dvořák

*Conzertstück* in F for four horns and orchestra, Opus 86 — Schumann
First movement: Lebhaft [Lively]
THE BOSTON POPS HORN QUARTET
Richard Sebring, Rachel Childers, Michael Winter, and Jason Snider

Stairway to Heaven — Page/Plant-Walden

Blue Rondo à la Turk — D. Brubeck/C. Brubeck
2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops

This Difficult Song: The Star-Spangled Banner at 200 — Smith/Key-Bass
Text by Lynn Ahrens
Film produced by Susan Dangel | Edited by Dick Bartlett

INTERMISSION

On Broadway — Mann/Weill/Stoller-Mathes

Presenting
JENNIFER HOLLIDAY
Carlos O. Simon, Jr., piano

*Selections to be announced from the stage*

A Little Help from My Friends: A Beatles Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—
With a Little Help from My Friends—
Twist and Shout—Hey Jude

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

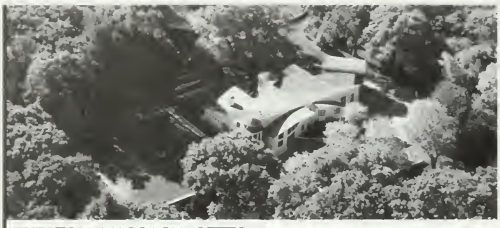
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WESTON, MASSACHUSETTS
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WESTON, MASSACHUSETTS
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Sas Cutter
C. 781.307.1855



LEXINGTON, MASSACHUSETTS
C. 1913 Meriam Hill home on Granny Pond updated with 21st century comforts, 5 bedrooms, solarium, paneled dining room, dream kitchen, 3 fireplaces, & stone terrace. $3,000,000

Phyllis Reservitz
C. 617.966.1919



WESTWOOD, MASSACHUSETTS
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Thursday evening, June 5, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MIT ALUMNI ASSOCIATION-TECH NIGHT AT POPS

| | |
|---|---|
| Carnival Overture | Dvořák |
| Danse Macabre | Saint-Saëns |
| In Praise of MIT | Wilbur/Kahn-Gage |
| Concerto in E-flat for Two Pianos and Orchestra, K.365<br>Allegro—Andante—Rondo: Allegro<br>DAVID DEVEAU and JEE-HOON KRSKA, '90 | Mozart |

INTERMISSION

| | |
|---|---|
| Throne Room and Finale from *Star Wars* | Williams |
| Times Square: 1944, from *On the Town* | Bernstein |
| Theme from *A Summer Place* (1959) | Steiner/Discant-Holdridge |
| Bohemian Rhapsody (1975) | Mercury-Walden |
| The Greatest Love of All (1985) | Masser/Creed-Walden |
| Livin' La Vida Loca (1999) | Child/Rosa-Hollenbeck |
| A Little Help From My Friends: A Beatles Sing-Along<br>Sergeant Pepper's Lonely Hearts Club Band—<br>With a Little Help From My Friends—<br>Twist and Shout—Hey Jude | arr. Hollenbeck |

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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# The Boston Pops Film Night Series



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INSURANCE FOUNDATION
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Friday evening, June 6, 2014, at 8
Saturday evening, June 7, 2014, at 8

**JOHN WILLIAMS** conducting
with
**THE TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

FILM NIGHT SERIES SPONSORED BY ARBELLA INSURANCE FOUNDATION

## FILM NIGHT

Sound the Bells! — Williams

Three Pieces from the Spielberg Collaboration

Theme from *Jurassic Park* — Williams
Cadillac of the Skies, from *Empire of the Sun* — Williams
Flight to Neverland from *Hook* — Williams

Two Selections from *Memoirs of a Geisha*

Sayuri's Theme — Williams
Brush on Silk — Williams
Martha Babcock, cello solo

Call of the Champions — Williams
Film produced by Susan Dangel | Edited by Dick Bartlett

Hymn to the Fallen, from *Saving Private Ryan* — Williams
*Commemorating the 70th Anniversary of D-Day, June 6, 1944*
Video Producer: Laura Gibson | Editor: Scott Draper | Assistant Editor: Adam Witt

Dry Your Tears, Afrika, from *Amistad* — Williams

INTERMISSION

Program continues on page 33.

OLIVER WYMAN



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*A Celebration of Dance in the Movies*

| | |
|---|---|
| That's Entertainment! | Schwartz/Dietz-Williams |
| Tango from *Scent of a Woman*<br>Tamara Smirnova, violin solo<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Gardel-Williams |
| Excerpts from *American in Paris*<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Gershwin |
| The Varsity Drag, from *Good News*<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Henderson-Williams |
| The Adventures of Mutt, from *Indiana Jones* | Williams |
| Harry's Wondrous World, from *Harry Potter* | Williams |
| "With Malice Toward None," from *Lincoln* | Williams |
| Throne Room and Finale from *Star Wars* | Williams |

The orchestra gratefully acknowledges the following companies in connection with this evening's film montages:

20th Century Fox • Columbia Pictures • The Criterion Collection • Walt Disney Pictures • Dreamworks Pictures • HBO Films • MGM • Miramax Films • NBC Sports • Lionsgate Pictures • Paramount Pictures • Republic Pictures • Sony Pictures • Touchstone Pictures • Universal Pictures • Warner Bros. Pictures

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present June 6: Harvard Business School Reunions; Hillside Middle School Music Department; Harvard University Outings & Innings; Bedford High School Music Department; Quashnet Grade School Band, String Ensemble & Chorus; Franklin Middle Schools Orchestra; Curtis Corner Middle School; Joseph Warren-Soley Lodge F. & A.M.; Funtastic Getaways

Among Those Present June 7: Charles L. & Nancy T. Donahue; UNH Alumni; Suffolk University Alumni Association; Good Times Travel; Brown Club of Rhode Island; Groups Inc.; Chelmsford Jaycee Roosters; MIT Activities Committee; Winnacunnet High School

## 2013 YOUNG ARTISTS COMPETITION WINNERS



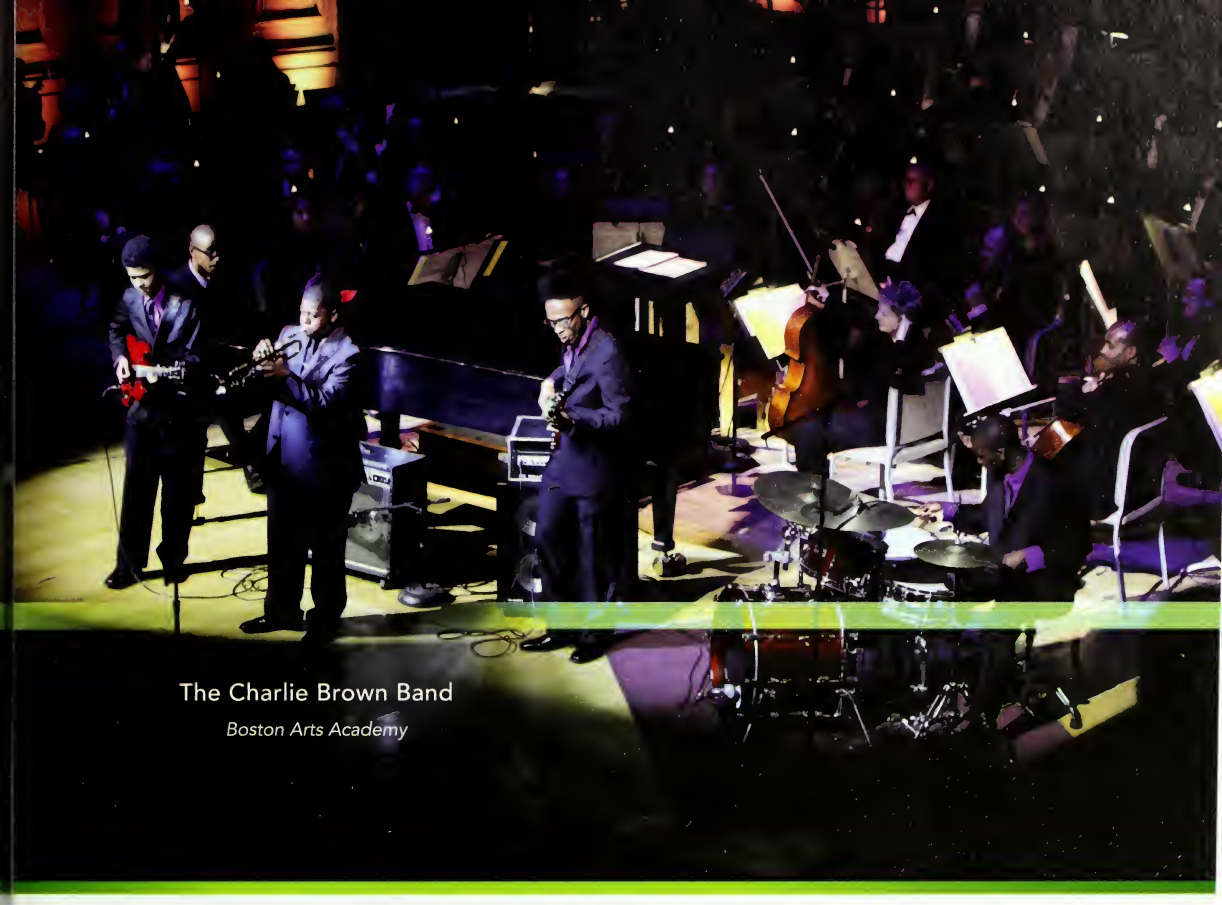
Esha Nijhoff Asser
*British School of Boston*

Kadar Qian
*Westford Academy*

Innaray Oliveira
*Whitinsville Christian School*

# DEFINING **MOMENTS**

THE 2013 WINNERS PERFORMED WITH
THE BOSTON POPS ON MAY 29, 2013.



The Charlie Brown Band
*Boston Arts Academy*

**Music has the power to transform young lives.** We congratulate the 2013 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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BOSTON POPS

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# FIDELITY YOUNG ARTISTS COMPETITION WINNERS

## CLAIRE DICKSON

Seventeen-year-old Claire Dickson comes from a musical family. Her father is a klezmer clarinetist and bandleader, her sister a singer-songwriter, and her brother a folk guitarist and mandolinist. Claire has performed with New Repertory Theatre, the Reagle Players, Revels, and other theatrical groups. At age eleven she fell in love with jazz when her father put an Ella Fitzgerald album on the family mp3 player; ever since she has devoted herself to its study and performance. She is the recipient of six Downbeat Student Music Awards, was a 2014 National YoungArts Foundation finalist, and earned a full scholarship to Terri Lyne Carrington's 2013 Summer Jazz Workshop at Berklee College of Music. Later this month she will compete as a regional finalist in Michael Feinstein's Great American Songbook High School Vocal Competition. Active in the Boston jazz community, Claire blogs about jazz for WBUR's Artery and serves as JazzBoston's newsletter editor. You can learn more about her musical life at www.clairedicksonmusic.com. A homeschooled student from Medford, Claire Dickson is also a member of the Arlington Model United Nations Club, and volunteers for the Samaritans, at Massachusetts General Hospital, and as a math tutor for local elementary school students. She thanks Keith Lockhart and the Boston Pops for this amazing opportunity.

## LIQUID SUN

Jay Ricco, a graduating senior at Boston College High School, first started playing guitar, along with many other instruments, at age ten. With little formal musical training on guitar, he continues to learn and progress solely by listening, imitating, and experimenting. This rings true especially in live performances, where he enjoys improvising solos. Most will never be the same; however, all will display a bit of rock 'n' roll/heavy metal influence. Jay and the other members of Liquid Sun came together in the ensemble program at the School of Groove. He is one of the first and longest-serving members of the band, beginning with a show at the Hard Rock Café in 2008. After watching a video of the neo-classical/metal guitarist Yngwie Malmsteen performing with an orchestra, Jay has always wanted the opportunity himself, and therefore is ecstatic to be playing with the Boston Pops. "There is just *so much* room for amazing things to happen!"

Niels Versavel is sixteen years old and currently lives in Arlington, Massachusetts. Originally from Belgium, he lived in Europe for the first six years of his life. Niels has been studying the piano since the age of six, and picked up the guitar at thirteen, drawing inspiration from such artists as Herbie Hancock, Stevie Wonder, Elton John, and Billy Joel. He currently takes music lessons at the School of Groove in Cambridge, where he is also a member of the band Liquid Sun together with Rebecca Zama, Elijah Harris, Jay Ricco, Madison Russo, and their mentor, James Auburn Tootle. Niels plans to strive artistically and to continue nurturing his passion for music throughout his college years and beyond.

Rebecca Noelle Zama is a Boston-based Haitian-American singer who has found her passion in music. She has been performing publicly since the age of three all around Massachusetts, from galas to political events to fundraisers. Initially singing in Boston's populous Haitian community, she has since branched out. Although she specializes in jazz, r&b, blues, and pop, Rebecca sings a bit of everything, consistently infusing her Haitian heritage, of which she is proud, into her music. Among her inspirations are legends Etta James and Whitney Houston and newer sensations Beyoncé and Lauryn Hill. Rebecca had no formal training until 2011, when she started taking voice lessons at the School of Groove. She joined Liquid Sun in 2013 and has greatly enjoyed her time playing with the group. Also a songwriter and dancer, she has been working on releasing an album that features some of her original songs. Currently a sophomore at the International School of Boston, she hopes to pursue a career as a full-time musician.

## KEVIN SHERMAN

At age seventeen Kevin Sherman is a seasoned performer with a passion for the piano, especially for the music of his favorite composer, Frédéric Chopin. Born in Salem, Massachusetts, in 1996, Kevin began studying music with Valerie Henkin in 2005. Since his first solo recital in 2007, he has performed regularly, and has won MMTA piano competitions every year since 2006. Between 2008 and 2011 he traveled to New York seven times to play in Carnegie Hall. His 2009 performance with the Salem Philharmonic Orchestra of Mozart's Piano Concerto No. 20 in D minor delighted over a thousand listeners. The following year he won the Middle School, MTNA regional, and Ithaca College international competitions and also performed a benefit concert for 800 contributors to the Dana-Farber Cancer Institute. Killington Music Festival introduced Kevin to chamber music in 2011. That summer he performed Mendelssohn's D minor Trio and in the fall entered the New England Conservatory preparatory school for further chamber music study, ending the year with a performance of Mendelssohn's C minor Trio at Boston's Jordan Hall. In 2012 Kevin won the Ruth Davidson High School Piano Competition and a separate award for the best performance of a modern piece. Kevin says his unique gift is to "discover beauty in a musical piece and deliver it to the audience."

## JEFFREY ZHOU

A freshman at the Boston Latin School, Jeffrey Zhou started playing the Chinese bamboo flute (dizi) at age seven. Having been exposed to various genres of music from a young age, he has always appreciated the Chinese bamboo flute, as well as the tradition and culture behind the music. He started playing his first instrument, piano, at age five; since then, he has branched off to many different instruments, including flute, saxophone, and various types of traditional Chinese instruments. In his early years of dizi-playing, Jeffrey played for personal enjoyment, performing only for close friends and family. It wasn't until he won the gold medal at the Boston Annual Chinese Instrument Competition in 2009 that he realized the potential of his playing. Since then, he has participated in various competitions and performances widely known among the Chinese community. Now passionate about bringing the beauty of this music to a wider and more diverse audience, he is eager to perform with the Boston Pops and to share his love for music with all cultures and ethnicities.

## THE BOSTON POPS HORN QUARTET



Richard Sebring is associate principal horn of the Boston Symphony Orchestra, occupying the Margaret Andersen Congleton Chair, and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, the University of Washington, and the Tanglewood Music Center. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981. He has been soloist with the BSO and the Boston Pops in Boston, at Tanglewood, and on tour. As a studio musician, his horn work is heard regularly in popular music, on PBS, and in films. His arrangements have been played by the Boston Pops in Symphony Hall and at Fenway Park. Mr. Sebring teaches at the New England Conservatory of Music and the Tanglewood Music Center.


## NEW! Boston Pops Music Stream

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**Rachel Childers** joined the Boston Symphony Orchestra as second horn at the start of the 2011-12 season, becoming the first female member of the BSO brass section in its history; she occupies the John P. II and Nancy S. Eustis Chair in the BSO's horn section. Formerly acting assistant principal/utility horn of the Colorado Symphony Orchestra, she has also performed with the San Diego Symphony, Long Beach Symphony, Marin (CA) Symphony, Fresno Philharmonic, Greater Lansing Symphony, and Birmingham Bloomfield (MI) Symphony. Ms. Childers received both her bachelor's and master's degrees in music from the University of Michigan, and then an artist diploma from the Colburn School in Los Angeles. Her teachers included Soren Hermansson, David Jolley, David Krehbiel, and Louis Stout.



**Michael Winter** joined the Boston Symphony Orchestra as third horn in September 2012 and occupies the Elizabeth B. Storer chair. Prior to his BSO appointment, Mr. Winter was acting principal horn of the Buffalo Philharmonic and principal horn of the Syracuse Symphony Orchestra, also serving occasionally as guest principal horn with the Saint Paul Chamber Orchestra. Born and raised in Southern California, he began his horn studies with his grandfather, Dr. James Winter, and later studied with Jim Thatcher and John Mason. Mr. Winter then moved to Boston to pursue a degree at the New England Conservatory of Music, working with BSO members Richard Mackey and Richard Sebring. He has performed regularly with the Boston Ballet Orchestra, Rhode Island Philharmonic, and Boston Philharmonic.



**Jason Snider** joined the Boston Symphony Orchestra as fourth horn in March 2007. Prior to his BSO appointment, he was second horn with Lyric Opera of Chicago and associate principal horn of the San Antonio Symphony. An Arkansas native, Mr. Snider attended Northwestern University, studying with Norman Schweikert, Dale Clevenger, and Roland Pandolfi and performing for two seasons with the Civic Orchestra of Chicago. Pursuing graduate work at Rice University, he studied with Roger Kaza and William VerMeulen. Mr. Snider has played with the Grant Park Music Festival, Grand Teton Music Festival, Orquesta Sinfónica de la Minería in Mexico City, National Repertory Orchestra, Jerusalem International Symphony Orchestra, Pacific Music Festival, the Houston Symphony, Houston Grand Opera, and the Chicago Chamber Musicians.

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# JENNIFER HOLLIDAY



Over thirty years ago, Jennifer Holliday's show-stopping, heart-wrenching performance of the torch ballad "And I'm Telling You, I'm Not Going" in the smash hit Broadway musical *Dreamgirls* made her a household name and introduced her big soulful voice to the world. Her portrayal of Effie "Melody" White, a role which she co-created, not only brought theatergoers to their feet for eight performances a week, but also garnered her a Tony Award for Best Actress in a Musical and her first Grammy Award for Best R&B Female Vocalist. Born and raised in Houston, Texas, Jennifer Holliday went straight from her church choir to her debut on the Broadway stage. Dancer Jamie Patterson, who was touring in the national company of *A Chorus Line*, arranged for Jennifer's audition for the show *Your Arms Too Short To Box With God*. She toured with the show for five months before moving to Broadway and attracting the attention of Michael Bennett (creator of *A Chorus Line*). He invited her to participate in an untitled project that he was producing, which turned out to be *Dreamgirls*. That legendary show ran for five years on Broadway and garnered universal acclaim. Ms. Holliday's other theater credits include *Sing Mahalia Sing: The Mahalia Jackson Story*, *Downhearted Blues: The Bessie Smith Story*, *Harlem Suite* (with Aretha Franklin), *Chicago*, *Grease*, and *Black Nativity*. In 2007 she reprised her role as Effie to sold-out crowds. In January 2014 Ms. Holliday released *The Song Is You*, her Shanachie label debut and her first secular album in twenty years. It features the classic title song and other standards, as well as previously unrecorded and lesser-known songs. "And I'm Telling You, I'm Not Going" remains her biggest chart-topping success to date (#1 on the R&B charts and a Top 40 hit on the pop charts). Among her other hit singles are "I'm on Your Side" and "No Frills Love." Her rendition of Duke Ellington's "Come Sunday," from her album *Say You Love Me*, won her a second Grammy. Over the years she has collaborated with such artists as Barbra Streisand, Luther Vandross, David Foster, Paul Simon, Michael Jackson, Marvin Hamlisch, and Foreigner. As an actress, she had a recurring role (as choir director/lead soloist Lisa Knowles) on Fox TV's *Ally McBeal*, and she has made guest appearances on such TV series as *Touched By An Angel*, *Hang Time*, *Happily Ever After*, *The Love Boat*, and *Ellen*. Jennifer Holliday's performances with orchestras have brought her to the Boston Pops (with which she has appeared both at Symphony Hall and on the Esplanade), the National Symphony Orchestra, the San Diego Symphony, the Philly Pops, and the Cincinnati Pops. She has performed at the White House for Presidents Reagan, George H.W. Bush, Clinton, and George W. Bush. In 2000 she received an honorary doctorate from Boston's Berklee College of Music. She founded the Yolanda D. King "Achieving the Dream" Artistic Scholarship Fund in memory of her friend (eldest daughter of Dr. Martin Luther King and Coretta Scott King) and supports many other charitable causes. In May 2012 Jennifer performed on the *American Idol* season finale, singing "And I'm Telling You" as a duet with Jessica Sanchez.

## DAVID DEVEAU

Tonight's appearance by pianist David Deveau is in celebration of his twenty-fifth year on the music faculty at MIT, where he has mentored hundreds of gifted pianists. Most of them have gone on to successful careers in the science and engineering fields, but while at MIT maintained an extraordinary commitment to their music; a few have gone into music or music-related technology fields. Mr. Deveau invited Jee-Hoon Yap Krska, one of his most gifted students, to join him in tonight's concerto. Jee-Hoon was among his very first students and studied with him from her freshman year through the completion of her PhD. Mr. Deveau has had many students appear on Tech Night at Pops, and has himself performed with the Boston Pops on over two dozen occasions. Now also in his nineteenth year as artistic director of Rockport Music, David Deveau has earned acclaim internationally. His orchestral engagements have included solo performances with the Boston Symphony, San Francisco Symphony, Minnesota Orchestra, and the symphony orchestras of Pittsburgh, Houston, St. Louis, and Miami, among others. In addition to the Boston Pops, he has been soloist locally with the Handel and Haydn Society, Pro Arte Chamber Orchestra, and the Boston Philharmonic and Civic Symphony. In March 2014, he performed Beethoven's *Emperor* Concerto with the Longwood Symphony Orchestra to great acclaim. In New York, he has performed at Carnegie Hall, Lincoln Center, Merkin Concert Hall, and the Metropolitan Museum. He has also appeared in recital throughout the United States and Canada. Mr.



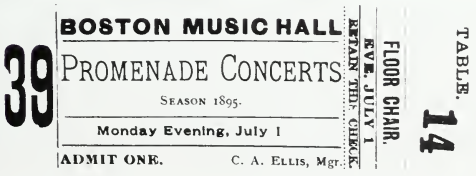



Deveau has collaborated with many celebrated string quartets, and has been a guest artist with the Boston Symphony Chamber Players on several occasions. For almost twenty years he performed regularly in recital with clarinet superstar Richard Stoltzman. Festival engagements include Tanglewood, Caramoor, Wolf Trap, Mainly Mozart, Seattle Chamber Music Festival, Strings Festival (Colorado), the Montana Music Festival, the Olympic Festival, and the La Jolla Music Society. In June 2010 David Deveau, along with violinist Bayla Keyes and cellist Michael Reynolds, performed the world premiere of Scott Wheeler's piano trio *Granite Coast* in the inaugural concert of Rockport's Shalin Liu Performance Center, garnering acclaim from national and local press. He has made two concert tours of China, and in November 2012 his first tour of Taiwan, with performances and master-classes in Taipei and Tainan, where he also lectured at the Tainan National University for the Arts' International Music Symposium. Mr. Deveau is a graduate of the New England Conservatory and the Juilliard School. His principal teacher was Russell Sherman; other mentors were Beveridge Webster, Veronica Jochum, and Gaby Casadesus. Mr. Deveau is heard internationally on PRI, as well as on the BBC, CBC, NPR, CCTV, and on commercially available recordings on Albany, Centaur, and EcoClassics. He has recently recorded an all-Schubert CD with violinist Andres Cardenes for the Artek label.

## JEE-HOON KRSKA



Jee-Hoon Krska was born in Malaysia where she and her twin sister began piano studies at the age of five with her mother and aunt. The twins gained national attention with performances on Radio Malaysia and before the Sultan. Upon immigrating to the United States at the age of 11, Ms. Krska entered the Juilliard Pre-College division to study with Olegna Fuschi. She continued her studies in piano with David Deveau while earning a PhD in Electrical Engineering at MIT. Ms. Krska's performing career includes solo appearances at Lincoln Center in New York and Symphony Hall in Boston. She lives in New Jersey with her husband and three children.



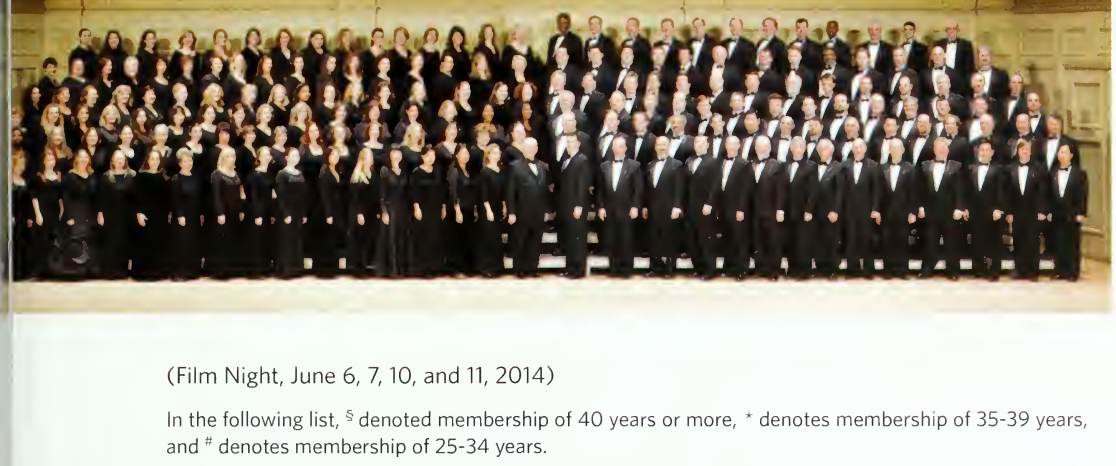
# TANGLEWOOD FESTIVAL CHORUS
## JOHN OLIVER, CONDUCTOR

In 2013-14 with the Boston Symphony Orchestra at Symphony Hall, the Tanglewood Festival Chorus sang works by Mahler, Ives, Britten, Ravel, Stravinsky, and Beethoven.



Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe with under James Levine in 2007 and Bernard Haitink in 2001. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks. John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 1000 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. Occupant of the BSO's Alan J. and Suzanne Dworsky Chair for Voice and Chorus, he made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music, and also conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

# TANGLEWOOD FESTIVAL CHORUS
## JOHN OLIVER, CONDUCTOR



(Film Night, June 6, 7, 10, and 11, 2014)

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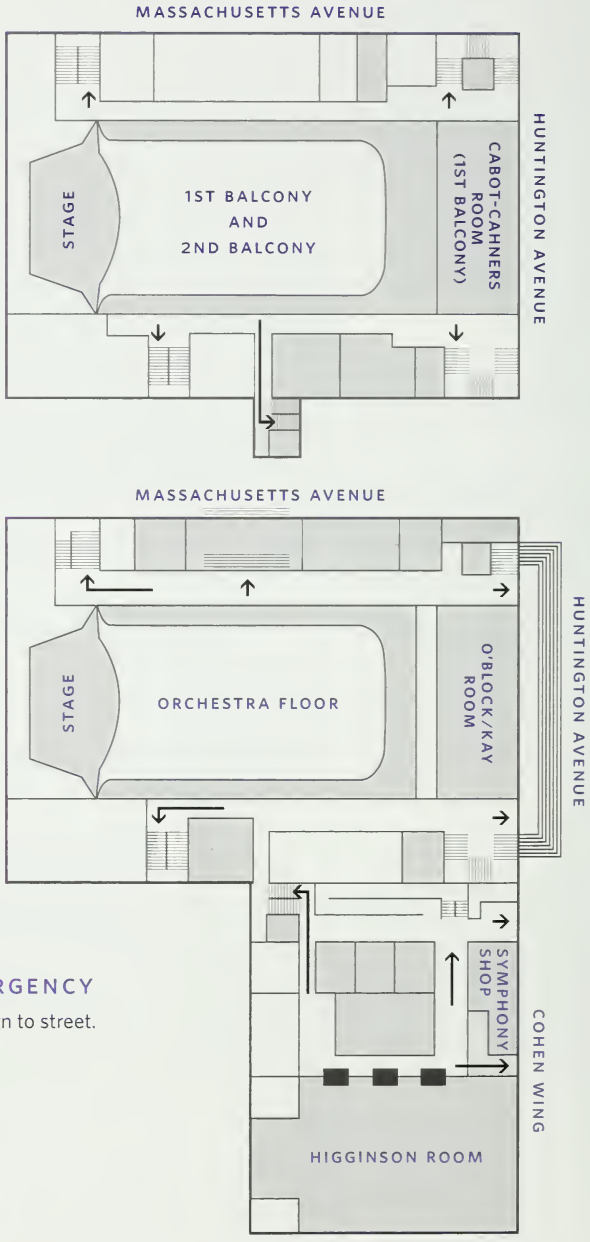


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**For Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

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**Please note**: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**Smoking is not permitted** anywhere in Symphony Hall.

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**Ticket Programs**: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 9, 16, 20, 23, and 30, June 3 and 10—at the Symphony Hall box office as of 5pm.

**First aid** facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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**Ladies' rooms** are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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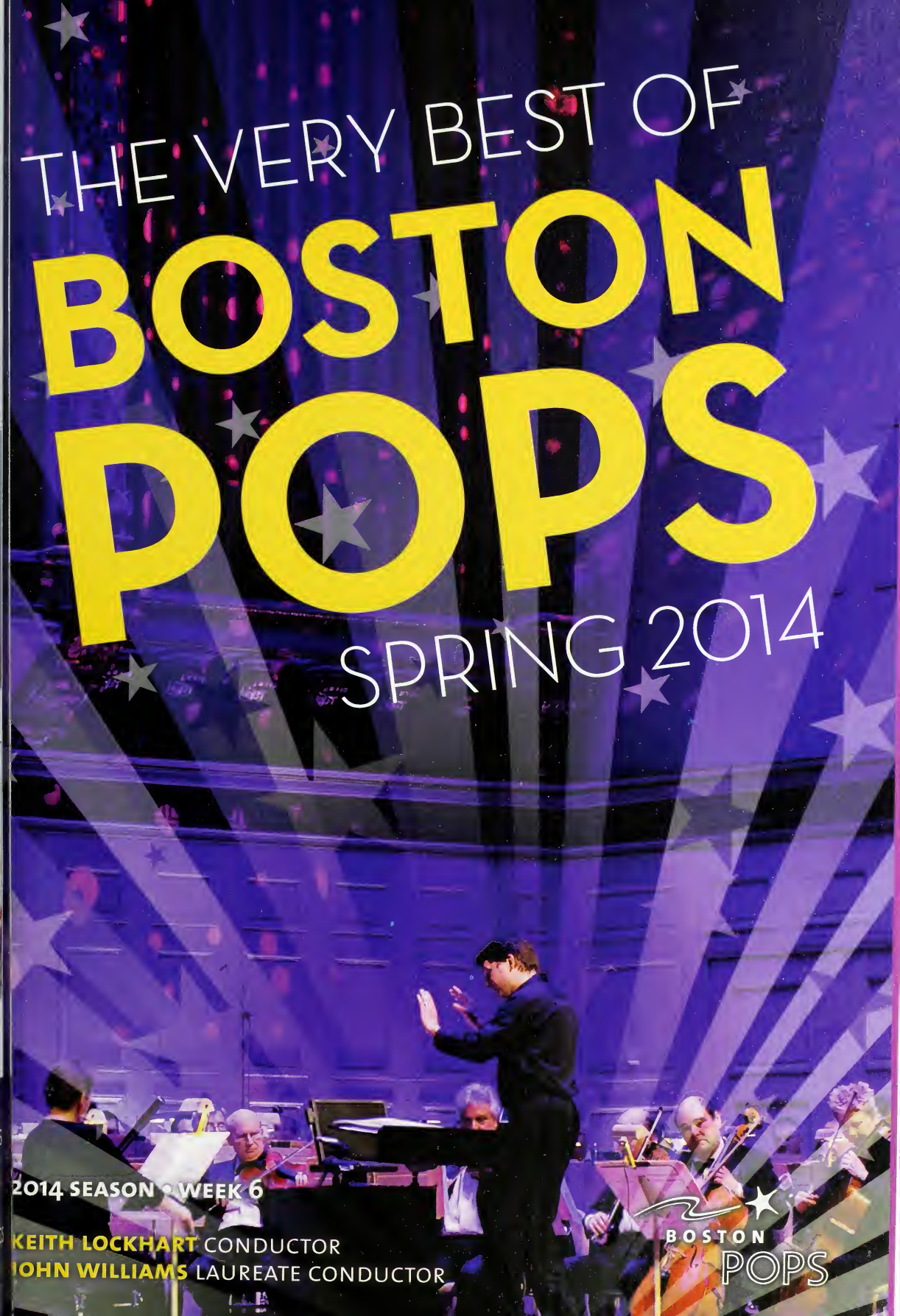
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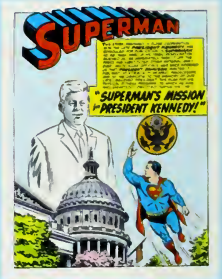
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## ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

### HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display in the Brooke Corridor that focuses on the history of the Boston Pops with a special emphasis on the important role played by the musicians who create the wonderful orchestral arrangements of popular tunes that are a signature of Boston Pops concerts
- a display case also in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- marking the centennial of Benjamin Britten's birth, a display case in the Huntington Avenue corridor highlighting the American premiere of the composer's *War Requiem*, given by Erich Leinsdorf and the BSO at Tanglewood in July 1963

### EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- in recognition of the BSO's recent tour to China and Japan, a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- marking this season's complete cycle in March of the Beethoven piano concertos, a display case, audience-left, spotlighting several of the pianists who have performed those works with the BSO
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrates its 75th anniversary this year

*TOP OF PAGE, LEFT TO RIGHT:*

*A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad*

*Erich Leinsdorf in rehearsal with the BSO and soprano Phyllis Curtin for the American premiere of Britten's "War Requiem" at Tanglewood (Heinz Weissenstein, Whitestone Photo)*

*Album cover of the Boston Pops RCA Victor recording, "The Pops Goes West" (LSC-3008), released in 1968*

# KEITH LOCKHART



Michael J. Lutch





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in the twentieth year of his tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's *A Boston Pops Christmas–Live from Symphony Hall*, as well as *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 74 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests

Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 39 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

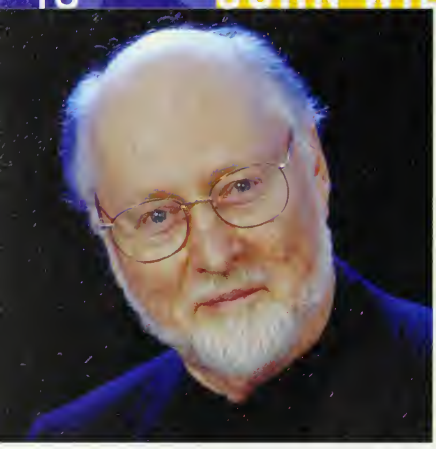
Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.





# 10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy

Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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# ABOUT THE BOSTON POPS





Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the

*Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)*
*Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)*
*Keith Lockhart leading the Boston Pops' July Fourth concert on the Esplanade (left)*



Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,600 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his twentieth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, he has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 74 television shows, led 39 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



*John Williams leads the annual "Film Night at Pops" (top)*
*Broadway and television star Megan Hilty made her Boston Pops debut in 2013 (bottom)*

He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

This year's theme of "The Very Best of the Boston Pops" takes as its jumping-off point the massive library of arrangements exclusive to the Pops. The season promises to deliver memorable performances, from the Opening Night concert with the multi-talented Jason Alexander joining Keith Lockhart and the Pops, to the season-closing Gospel Night under Charles Floyd, showcasing the vocal virtuosity of Take 6. Audiences can travel down the Yellow Brick Road with the unique "*Oz* with Orchestra," a screening of the 1939 classic movie *The Wizard of Oz* as Keith Lockhart leads the Boston Pops in the beloved soundtrack. Fans can submit videos of their rendition of "Over the Rainbow" (via email to press@bso.org) for possible inclusion in a compilation to be shown during concerts. John Williams returns with this year's installment of "Film Night," to include a celebration of dance in the movies. Following a triumphant Tanglewood performance, "A Jerry Garcia Symphonic Celebration" comes to Symphony Hall with special guest Warren Haynes, the keeper of the Garcia flame. Acrobats, contortionists, and jugglers take the stage in the first Boston appearance of Cirque de la Symphonie, a mesmerizing mixture of circus acts and symphonic music. Tony Award-winner Billy Porter (*Kinky Boots*) makes his Boston Pops debut under Keith Lockhart's direction in a program entitled "At the Corner of Broadway and Soul." *Star Trek*'s original Mr. Spock—and Boston native—Leonard Nimoy joins guest conductor Sarah Hicks and the Boston Pops as narrator for an "Out of This



*Fireworks light up the sky above the Hatch Shell during the July Fourth concert*

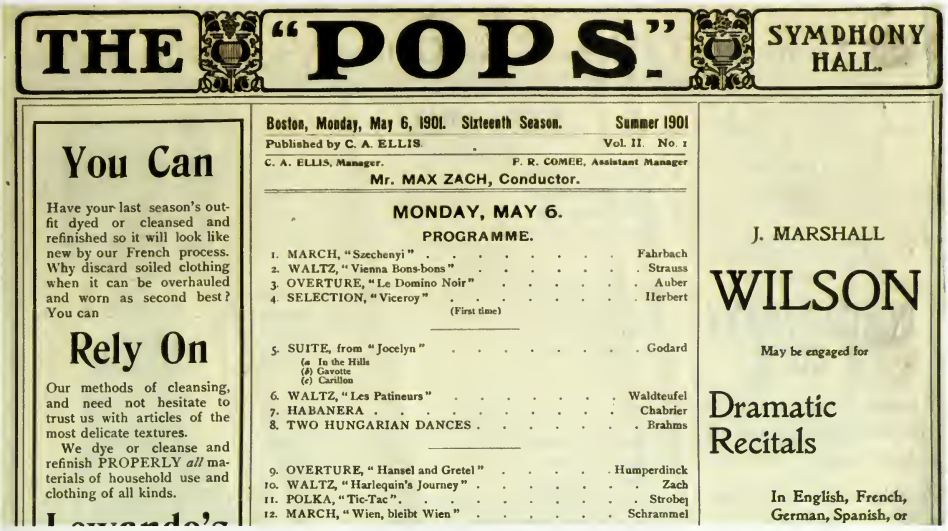
# THE STARS AND STRIPES: FOREVER AT POPS



Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

*The Stars and Stripes Forever* has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.



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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

MONDAY, MAY 6.

PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bons-bons" . . . . . Strauss
3. OVERTURE, "Le Domino Noir" . . . . . Auber
4. SELECTION, "Viceroy" . . . . . Herbert

(First time)

5. SUITE, from "Jocelyn" . . . . . Godard
   (a) In the Hills
   (b) Gavotte
   (c) Carillon
6. WALTZ, "Les Patineurs" . . . . . Waldteufel
7. HABANERA . . . . . Chabrier
8. TWO HUNGARIAN DANCES . . . . . Brahms

9. OVERTURE, "Hansel and Gretel" . . . . . Humperdinck
10. WALTZ, "Harlequin's Journey" . . . . . Zach
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Wien, bleibt Wien" . . . . . Schrammel

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World" program of music inspired by outer space. Keith Lockhart leads "The Arthur Fiedler Concert," a salute to the maestro who brought the Boston Pops to international prominence and perfected its audience-pleasing format. On "Gatsby Night," patrons can soak in the atmosphere of the "Roaring Twenties" with the versatile jazz band The Hot Sardines joining the Pops for the first time. Jennifer Holliday, Broadway's original Effie in *Dreamgirls*, makes a welcome return, and singer/activist Melissa Etheridge, in her first appearances with a symphony orchestra, makes her Boston Pops debut. One of her concerts will salute her alma mater, Berklee College of Music, and feature performances by up-and-coming Berklee musicians. To celebrate the 200th anniversary of "The Star-Spangled Banner," the Pops will perform a newly commissioned multi-media work. Keith Lockhart sums it up: "The 2014 Boston Pops season boasts a lineup of programs that combine the old with the new and unexpected in that signature Boston Pops way. The season's special focus on some of the best arrangements from the orchestra's exclusive library of 3,400 works, along with first-ever Symphony Hall appearances by diverse artists and such unique programming as 'Oz with Orchestra,' offers a great selection of fun-filled programs for both new and returning patrons. We truly believe there is only one place you can hear the phenomenal variety and depth and even whimsy of American music performed in a single concert—and that's at a Boston Pops performance in the incomparable setting of Symphony Hall."



*A Pops program from 1901, the first season of Pops concerts in Symphony Hall (top)*
*Country superstar Vince Gill joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2013 (bottom)*

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Tuesday evening, June 10, 2014, at 8
Wednesday evening, June 11, 2014, at 8

**JOHN WILLIAMS** conducting
with
**THE TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

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FILM NIGHT SERIES SPONSORED BY ARBELLA INSURANCE FOUNDATION

Sound the Bells! — Williams

Three Pieces from the Spielberg Collaboration

Theme from *Jurassic Park* — Williams

Cadillac of the Skies, from *Empire of the Sun* — Williams

Flight to Neverland from *Hook* — Williams

Two Selections from *Memoirs of a Geisha*

Sayuri's Theme — Williams

Brush on Silk — Williams
Martha Babcock, cello solo

Call of the Champions — Williams
Film produced by Susan Dangel | Edited by Dick Bartlett

Hymn to the Fallen, from *Saving Private Ryan* — Williams
Video Producer: Laura Gibson | Editor: Scott Draper
Assistant Editor: Adam Witt
Commemorating the 70th Anniversary of D-Day, June 6, 1944

Dry Your Tears, Afrika, from *Amistad* — Williams

INTERMISSION

Program continues on page 23.

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| | |
|---|---|
| That's Entertainment! | Schwartz/Dietz-Williams |
| Tango from *Scent of a Woman*<br>Tamara Smirnova, violin solo<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Gardel-Williams |
| Excerpts from *An American in Paris*<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Gershwin |
| The Varsity Drag, from *Good News*<br>Video Producer: Laura Gibson \| Editor: Scott Draper<br>Assistant Editor: Adam Witt | Henderson-Williams |
| The Adventures of Mutt, from *Indiana Jones* | Williams |
| Harry's Wondrous World, from *Harry Potter* | Williams |
| "With Malice Toward None," from *Lincoln* | Williams |
| Two Selections from *Star Wars*<br>Imperial March—Main Title | Williams |

The orchestra gratefully acknowledges the following companies in connection with this evening's film montages:

20th Century Fox • Columbia Pictures • The Criterion Collection • Walt Disney Pictures • Dreamworks Pictures • HBO Films • MGM • Miramax Films • NBC Sports • Lionsgate Pictures • Paramount Pictures • Republic Pictures • Sony Pictures • Touchstone Pictures • Universal Pictures • Warner Bros. Pictures

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present June 10: Briscoe Middle School Music Department; Pennichuck Middle School Music Department; Aleppo Shriners; Weathervane Condo Association; Nashoba High School; IREM Metropolitan Boston Chapter; Canton AAUW; The Oxford League, Inc.

Among Those Present June 11: Tax Executives Institute; Adventures with Karyn Wendell; Cornerstone Research; Concord High School Music Department; Braintree Recreation Department; MIT Reactor Technology Course; Linden Ponds

Thursday evening, June 12, 2014, at 8

**KEITH LOCKHART** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BERKLEE NIGHT AT POPS

Carnival Overture — Dvořák

Blue Rondo à la Turk — D. Brubeck/C. Brubeck
2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops

Oblivion — Piazzolla-Morley
Michael Monaghan, saxophone

Stairway to Heaven — Page/Plant-Walden

Over the Rainbow, from *The Wizard of Oz* — Arlen/Harburg-Sebring/Elliott
THE BOSTON POPS HORN QUARTET
Richard Sebring, Rachel Childers, Michael Winter, and Jason Snider



Presenting
THE BERKLEE SINGER/SONGWRITER COMPETITION
with THE LOFT SESSIONS CHOIR

That's It, I Quit!
Written by Sarah McKenzie | orchestrated by Dante St. James
SARAH McKENZIE (vocals/piano) | Carl Eisman (guitar) | Tabari Lake (bass)
Neal Smith (drums)

Mawal El Kurum (The Grapevine Hymn)
Music by Ahmad El Haggar | lyrics by Husam Haddad | orchestrated by Žiga Pirnat
AHMAD EL HAGGAR (vocals/oud) | Ali Amr (qanun) | Moez Dawad (percussion)

Carter Hall
Written by Deni Hlavinka | orchestrated by Joel Sim
THE WESTERN DEN
Deni Hlavinka (vocals) | Chris West (guitar, vocals) | Tim Reynolds (violin) | Ro Rowan (cello)

Still Frames
Written by Sarah Walk, Ethan Thompson, and Tim de Graauw | arranged and orchestrated by Evan Chapman
SARAH WALK (vocals, piano) | Ed Graves (guitar) | Tracy Robertson (beatbox)

INTERMISSION

Presenting
MELISSA ETHERIDGE

Selections to be announced from the stage

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Among Those Present: Berklee College of Music; General Electric; Rotary Club of Providence; Nancy's Tours; Callahan Senior Center; Harvard University Outings & Innings; Boston College Office of the VP for Student Affairs; Temple Chayai Shalom; Order of the Eastern Star

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Friday evening, June 13, 2014, at 8

**KEITH LOCKHART** conducting

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| | |
|---|---|
| Carnival Overture | Dvořák |
| Blue Rondo à la Turk<br>2014 Spring Pops world premiere performances of this arrangement, commissioned by Keith Lockhart and the Boston Pops | D. Brubeck-C. Brubeck |
| Stairway to Heaven | Page/Plant-Walden |

Celebrating Armenian Night at Pops

| | |
|---|---|
| Hayr Mer ("Our Father") | Yekmalian/Gregorian |
| Tango Suite for Saxophone and Orchestra<br>Prelude<br>Fuga<br>Fugata<br>Oblivion<br>Libertango<br>HAYRAPET ARAKELYAN, saxophone | Piazzolla-Kerkezos |
| Lullaby from *Gayne* | Khachaturian |

INTERMISSION

Presenting

MELISSA ETHERIDGE

Selections to be announced from the stage

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Among Those Present: Friends of the Armenian Culture Society, Inc.; Sharon Men's Club; Wentworth Institute of Technology Alumni; USJB Chapter #12; Land Cruise; Melrose AAUW; Denure Tours; Travel Choice International; Harvard University Outings & Innings; Road Scholar; Salem High School Music Department

Saturday evening, June 14, 2014, at 8

**CHARLES FLOYD** conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GOSPEL NIGHT

War March of the Priests — Mendelssohn

Bacchanale from *Samson and Delilah* — Saint-Saëns

Excerpts from *The Song of Solomon* — Floyd
Wisdom—Love—Prayer
SAMUEL MOSCOSO, tenor

INTERMISSION

Presenting

TAKE 6

Alvin Chea | Khristian Dentley | Mark Kibble | Joel Kibble | Claude McKnight | Dave Thomas

*Selections to be announced from the stage*

INTERMISSION



Presenting

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Brother Dennis L. Slaughter, Artistic Director | Brother Norris V. Welch, Choir Manager

Jerome Kyles, piano | Dennis Montgomery, organ

Kavan Wayne Pittman, bass | Sean Skeete, drums

We Acknowledge You — Lawrence-Floyd
AYEESHA LANE

Not By Power — Butler/Searight-Floyd
SHERYLYNN SEALY and RAYMOND MARTIN

I Go to the Rock — Rambo-Floyd
KATANI SUMNER

There's Nobody Like Jesus — Hobbs-Floyd
IDA KAMRARA and CAROLYN SAXON

It's About Time for a Miracle — Butts-Floyd
SHARON MOLDEN, SUZANNE BUELL, and MAKEYSHA MONTGOMERY

Special thanks to soloists Mildred Walker and Yolanda Waters

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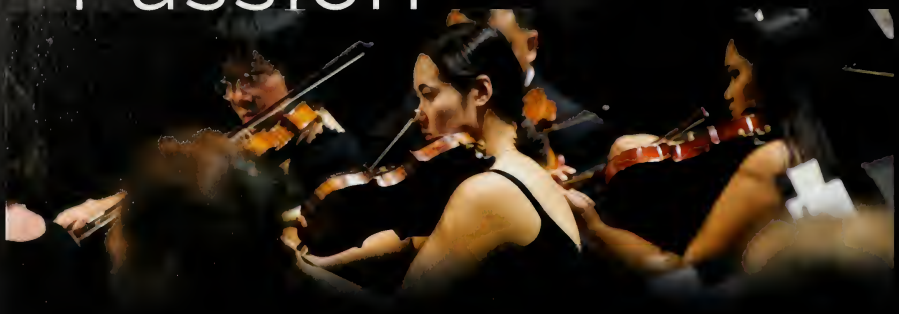
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Among Those Present: Linden Ponds; Tri-County Technical College

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# WHERE IS GOSPEL MUSIC GOING?

## BY DENNIS L. SLAUGHTER





This question has geographic, stylistic and thematic implications. While the geographic and stylistic implications are fluid, so far, the thematic implications are not. Gospel music today, much as in its infancy, still falls thematically in two broad categories: *praise* and *testimony*. *Praise* is given to God for being omnipresent, omniscient, and "all good." *Testimony*, on the other hand, is given to humans as a witness of said omnipresence, omniscience, and goodness. In listening to gospel music, one can generally distinguish the two. Praise songs most often use the pronoun "You" as they refer to God and songs of Testimony employ "I" in order to suggest an eyewitness account of God's greatness. Ultimately, all of the thematic references in gospel music lead to a report of both God's powerfulness and gentleness. To say "God, You are awesome in all Your ways and I adore You," is *praise*. To say "God, I Thank You for being so good to me and taking care of me when I needed You" is *testimony*. These themes are not new and pervade today's gospel music just as they did yesterday's gospel music.

As for the geographic and stylistic questions, the jury continues to deliberate. In 1979, UMass-Amherst Professor Emeritus Horace Boyer (1935-2009) asked a probing question that is continually debated in African American churches: "Is it possible that one day gospel music will no longer belong to the church?" (Boyer 1979). Then in 1987, *Billboard* published a report on the status of gospel music that said: "Perhaps the biggest news in gospel music this year is the stunning growth and wider acceptance of black gospel music. No longer an esoteric cultural phenomenon, it is now presented in many styles and is quickly becoming another popular form of black music without losing any of its message" ("Black Gospel: Rocketing to Higher Prominence," 1987). While gospel music's prominence and popularity has experienced growth in non-Christian and cross-cultural markets, it continues, strongly, to have its religious and cultural importance to the African American community and in the church, generally. Lest we forget, gospel music *is* entertaining; but it is *not* entertainment.

Gospel music, which had its beginnings in the early 1900s, soon outgrew the walls of the church. During the 1930s gospel quartets enjoyed performing in nonreligious settings. By the mid-1950s, such noted gospel artists as Clara Ward, Della Reese, and Roberta Martin began accepting offers to perform in nightclubs and theaters. There was great criticism from ministers, other gospel artists, and the Black community for these decisions (Reagon, 1992). Both Clara Ward and Della Reese defended their positions in different ways. Ward maintained that her mission was to evangelize rather than entertain and said "...God intended for this message

*Horace Boyer (left circle)*
*Albertina Walker (right circle)*

to be heard in song not solely by those who attend churches, but also by the outsiders who in many cases never attend a house of worship." (Ward, 1956). Della Reese, on the other hand, declared that her performances at New York's Copacabana served only an entertainment purpose: "We are not presented as holy singers; we are there to show that gospel is interesting music. We don't perform in nightclubs to save souls." Reese went on to express her financial considerations for her venue decisions: "I like a comfortable apartment, a healthy bank account and some good solid real estate ("Gospel to Pop to Gospel," 1962). Despite decisions that Ward and Reese made, still others, such as Mahalia Jackson declared about nightclub appearances, "It's not the place for my kind of singing" (Gehman, 1958).




Regardless of the geography, whether in non-English-speaking countries or in any places domestically that are outside of the walls of the church, gospel music continues to maintain its thematic integrity with the two broad categories of praise and testimony. Stylistically, the many contemporary composers of various genres influence gospel music's composers. And like gospel is influenced, so does it influence other contemporary music.

Given its influences, there is no certain answer to where gospel music will go geographically and stylistically. One can only guess that its possibilities are limitless. Gospel artists will likely continue to reach new markets of young people and non-Christians by imitating the contemporary styles of the times. Similarly, secular and sacred record labels will seek to expand their marketing horizons by encouraging crossover secular and sacred artists and music. This blurring of the distinctions will likely answer Professor Boyer's 1979 question with a resounding "I don't know."

Who would have imagined in the 1920s—or for that matter, the mid-'70s—the "marrying" of gospel singing and an orchestra, in a renowned concert hall, with a mixed-race audience, and a mixed-race choir... in Boston? With Gospel Night at the Pops now enjoying its 22nd year, with no end in the foreseeable future, it is safe to say that the question will be pondered for a while to come. New venues are seeking new programming all the time.

What continues to inspire and influence gospel artists and composers is a 1949 statement made by gospel legend Kenneth Morris (1917-1989). Morris, who was an arranger, composer, and publisher, owned Martin & Morris Music Studio, a publishing firm in Chicago. Morris' statement was as follows:

Music is the one form of expression known to humans that is understood by every tribe and nation. Every human, no matter what his race, religion, or creed, can be brought into mutual understanding with every other human through the medium of music. No matter how divergent a man's speech or way of life may be, music can bring him into mutual association and

*Cover of a gospel songbook published by Martin and Morris (above)*

understanding with all other men. Truly, music is the universal language. We may not understand a foreigner's speech, philosophy, or habits, but we can readily grasp his sentiments and mood through his music. Thus, to say that music speaks is not an exaggeration for music speaks to the soul of a man. Since this is the case, we should be very particular in our church music for we are not merely entertaining but speaking to the souls of men and women and therefore should be very careful what we "say." (Morris, 1949)

Kenneth Morris was born and reared in Jamaica, N.Y. He moved to Chicago in the 1930s to pursue a lifelong love of music. In 1936, he became an arranger for the Lillian M. Bowles Music House, which was located at 46th and State Streets. In 1940, he and Sallie Martin formed Martin and Morris Music Inc. Martin & Morris later joined with Bowles, Thomas A. Dorsey, Theodore Frye, and Roberta Martin to make Chicago the premier publishing center of gospel music. His firm published and sold gospel sheet music, records, hymnals and music books. As a composer, Mr. Morris wrote more than 300 works. These included "Yes, God Is Real," "Christ Is All," "Just a Closer Walk with Thee," and "Dig a Little Deeper in God's Love." He arranged music for such artists as James Cleveland, Mahalia Jackson, Alex Bradford, Andrae Crouch, and Albertina Walker.

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## TANGLEWOOD FESTIVAL CHORUS
### JOHN OLIVER, CONDUCTOR

In 2013-14 with the Boston Symphony Orchestra at Symphony Hall, the Tanglewood Festival Chorus sang works by Mahler, Ives, Britten, Ravel, Stravinsky, and Beethoven.



Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe with under James Levine in 2007 and Bernard Haitink in 2001. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the


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Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks. John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 1000 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. Occupant of the BSO's Alan J. and Suzanne Dworsky Chair for Voice and Chorus, he made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music, and also conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.



# TANGLEWOOD FESTIVAL CHORUS
## JOHN OLIVER, CONDUCTOR



(Film Night, June 6, 7, 10, and 11, 2014)

In the following list, § denoted membership of 40 years or more, * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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Aimée Birnbaum • Anna S. Choi • Sarah Dorfman Daniello# • Emilia DiCola • Sarah Evans • Hailey Fuqua • Christiana Donal Meeks • Erin Nafziger • Heather O'Connor • Adi Rule • Judy Stafford • Sarah Wesley • Lauren Woo • Bethany Worrell • Meghan Renee Zuver

### ALTOS

Lauren A. Boice • Sharon Brown • Diane Droste • Barbara Durham • Irene Gilbride# • Betty Jenkins • Annie Lee • Gale Tolman Livingston# • Anne Forsyth Martín • Kendra Nutting • Lelia Tenreyro-Viana • Michele C. Truhe • Sara Weaver • Laura Webb

### TENORS

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William Cutter, Rehearsal Conductor
Martin Amlin, Rehearsal Pianist
Erik Johnson, Chorus Manager
Emily Wilson, Assistant Chorus Manager

Artist biographies continue on page 40.

## 2013 YOUNG ARTISTS COMPETITION WINNERS



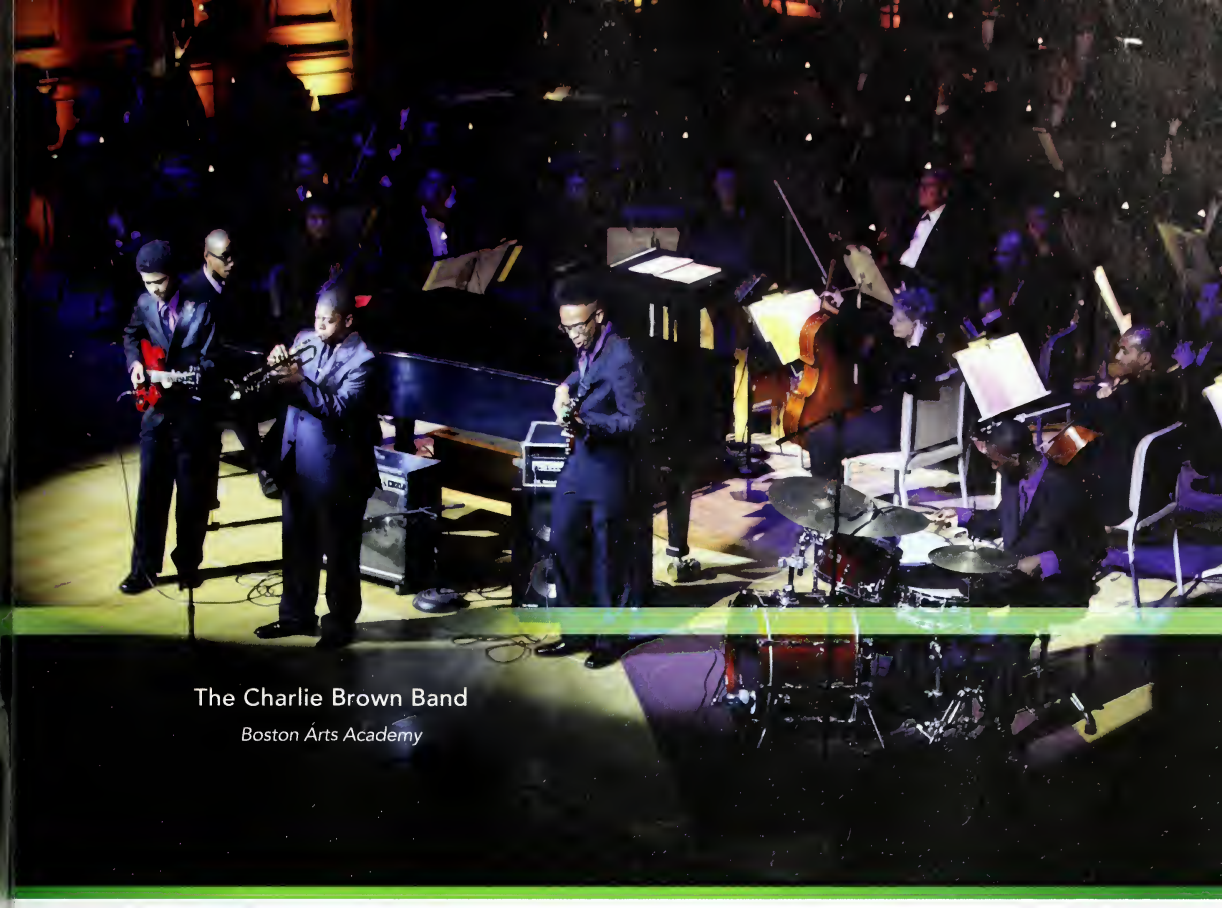
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Kadar Qian
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Innaray Oliveira
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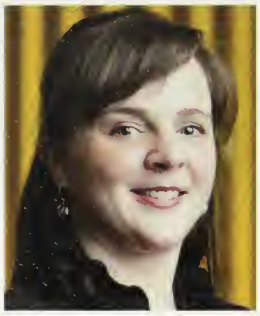
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# THE BOSTON POPS HORN QUARTET



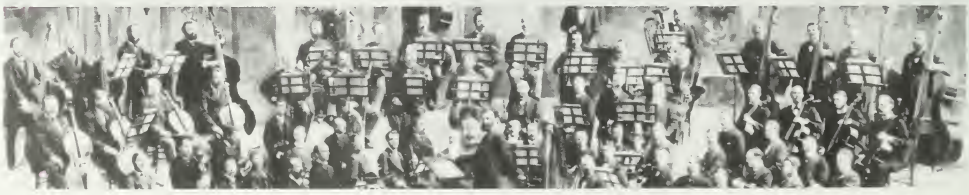
**Richard Sebring** is associate principal horn of the Boston Symphony Orchestra, occupying the Margaret Andersen Congleton Chair, and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, the University of Washington, and the Tanglewood Music Center. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981. He has been soloist with the BSO and the Boston Pops in Boston, at Tanglewood, and on tour. As a studio musician, his horn work is heard regularly in popular music, on PBS, and in films. His arrangements have been played by the Boston Pops in Symphony Hall and at Fenway Park. Mr. Sebring teaches at the New England Conservatory of Music and the Tanglewood Music Center.



**Rachel Childers** joined the Boston Symphony Orchestra as second horn at the start of the 2011-12 season, becoming the first female member of the BSO brass section in its history; she occupies the John P. II and Nancy S. Eustis Chair in the BSO's horn section. Formerly acting assistant principal/utility horn of the Colorado Symphony Orchestra, she has also performed with the San Diego Symphony, Long Beach Symphony, Marin (CA) Symphony, Fresno Philharmonic, Greater Lansing Symphony, and Birmingham Bloomfield (MI) Symphony. Ms. Childers received both her bachelor's and master's degrees in music from the University of Michigan, and then an artist diploma from the Colburn School in Los Angeles. Her teachers included Soren Hermansson, David Jolley, David Krehbiel, and Louis Stout.

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**Michael Winter** joined the Boston Symphony Orchestra as third horn in September 2012 and occupies the Elizabeth B. Storer chair. Prior to his BSO appointment, Mr. Winter was acting principal horn of the Buffalo Philharmonic and principal horn of the Syracuse Symphony Orchestra, also serving occasionally as guest principal horn with the Saint Paul Chamber Orchestra. Born and raised in Southern California, he began his horn studies with his grandfather, Dr. James Winter, and later studied with Jim Thatcher and John Mason. Mr. Winter then moved to Boston to pursue a degree at the New England Conservatory of Music, working with BSO members Richard Mackey and Richard Sebring. He has performed regularly with the Boston Ballet Orchestra, Rhode Island Philharmonic, and Boston Philharmonic.



**Jason Snider** joined the Boston Symphony Orchestra as fourth horn in March 2007. Prior to his BSO appointment, he was second horn with Lyric Opera of Chicago and associate principal horn of the San Antonio Symphony. An Arkansas native, Mr. Snider attended Northwestern University, studying with Norman Schweikert, Dale Clevenger, and Roland Pandolfi and performing for two seasons with the Civic Orchestra of Chicago. Pursuing graduate work at Rice University, he studied with Roger Kaza and William VerMeulen. Mr. Snider has played with the Grant Park Music Festival, Grand Teton Music Festival, Orquesta Sinfónica de la Minería in Mexico City, National Repertory Orchestra, Jerusalem International Symphony Orchestra, Pacific Music Festival, the Houston Symphony, Houston Grand Opera, and the Chicago Chamber Musicians.




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# A MESSAGE FROM KEITH LOCKHART



From the very beginning of my tenure as Boston Pops Conductor (back in 1995!), I have been committed to bringing the Pops experience to an expanded audience and introducing outstanding musical artists from the next generation to the traditional Pops audience. Here in Boston, we are blessed with a wealth of academic institutions that nurture the talented performers of tomorrow. Unique among these schools and even in the world of music education is Berklee College of Music, which has broadened the expected curriculum of a music education to embrace the many facets of today's music.

In recent seasons, Berklee students have had opportunities, with the JazzFest and EdgeFest series, to perform at public receptions before and after Boston Pops concerts. This exciting new phase of our collaboration came about because of Boston Pops principal horn Gus Sebring and his association with both institutions. I was delighted to lead an ensemble comprising musicians from both the Boston Pops and Berklee in a "Loft Session" recorded here at Symphony Hall, part of a YouTube series showcasing Berklee musicians. The video served as a springboard to "Berklee Night at Pops," which happily coincides with the Pops debut of Berklee alum Melissa Etheridge. The four musicians performing at this evening's concert (with orchestrations provided by Berklee alums and students) epitomize the scope and variety of talent that make Berklee such a vibrant and compelling place for music.

Along with my colleagues here at the Boston Pops, special thanks go to Berklee faculty members Bonnie Hayes, Chair of Songwriting, and Matthew Nicholl, Chair of Contemporary Writing and Production, for enabling this artistic collaboration, as well as Boston Pops/Berklee faculty members Julianne Lee, Gus Sebring, and Owen Young. I am especially grateful to arranger/orchestrator and Berklee professor Bill Elliott, a frequent collaborator with the Boston Pops, who mentored the student arrangers for this concert.

We hope you enjoy our current collaboration and, like me, look forward to many more years of making music together with our neighbors up Mass. Ave.!

## BERKLEE SINGER/SONGWRITER COMPETITION WINNERS

### SARAH McKENZIE



ARIA award-winning pianist/vocalist/composer 25-year-old Sarah McKenzie is a graduate of the West Australian Academy of Performing Arts, where Hugh Jackman, Marcus Graham, Lisa McCune, and other leading Australian performers also trained. Sarah has been mentored by such legends as Graeme Lyall, Jamie Oehlers, James Morrison, and most recently JoAnne Brackeen, the first and only female member of Art Blakey's Jazz Messengers. In 2010 Sarah won the James Morrison Scholarship (Vocal)—the only finalist to be nominated in both vocal and instrumental sections. She also sang backing vocals for Michael Bublé on his "Call Me Irresponsible" Tour and was the opening act for noted trumpet player Chris Botti in 2011. In 2012 her second album, *Close Your Eyes*, won the ARIA award for Best Jazz Album 2012. That same year Sarah auditioned successfully and traveled to the United States to study composition for eight days with esteemed composer/arranger Johnny Mandel ("The Shadow of Your Smile," theme from *M*A*S*H*). She also travelled to the Umbria Jazz Festival in Perugia, Italy, to study with vocal specialist Donna McElroy as part of the Berklee College of Music's summer school clinics. Her playing and singing there garnered her an invitation to perform at the festival. Berklee College's Dean of Admissions saw her performance on the Giardani Carduci stage and subsequently offered Sarah a full-tuition scholarship for the four-year bachelor's program at Berklee. It marked the first time in the clinic's history such an opportunity was offered; Sarah accepted it, and relocated to Boston. The world's most prestigious environment for the study of contemporary music, Berklee also supports students in advancing their professional careers. This approach allows Sarah to study her craft at Berklee, while maintaining her touring/recording relationship with Australia's ABC Music. In addition to her scholarship, Sarah also received


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invitations to perform at the 2012 Umbria Jazz Winter festival, and the 2013 Umbria Jazz festival in Perugia, where notable Australians Joe Chindamo and James Morrison have also performed. Sarah's performance is arranged by Berklee student **Dante St. James** from London, England.

## AHMAD EL HAGGAR



Born into a family of musicians, Ahmad El Haggar knew from childhood that music was right path for him. His grandfather, one of Egypt's greatest vocal instructors, taught him the basics of Arabic singing techniques; his uncle, Ahmad El Haggar, Sr., is a renowned composer; and his father, Ali El Haggar, is one of Egypt's most popular singers, who took the country by storm during the 1980s and '90s. At the age of seven, Ahmad joined the Cairo Opera house's national children's choir. During that period, he had the rare opportunity of having various solo performances at the magnificent main hall of the Opera House. His professional career was launched in the summer of 2007 with a musical theater production entitled *Yamama Beda*. In July 2008 Ahmad launched his solo project and started performing live in various venues around Cairo. In 2010 he graduated from Cairo's Higher Institute of Arabic Music. In 2012 Ahmad initiated a project in which famous western pop songs are covered and rearranged into an Egyptian musical style, using such instruments as the Oud, Qanun, and the Ney flute. The most popular cover was Gnarls Barkley's hit "Crazy," which received thousands of hits on YouTube. Ahmad was asked by the legendary singer/songwriter Carole King to arrange one of her songs, for the Grammy-related event "Musicares' Person of the Year," honoring Ms. King's achievements in music as well as her philanthropic efforts. In addition, he was invited to join her for a performance of an Egyptian-style version of "Home Again." Ahmad's performance is arranged by Berklee student **Žiga Pirnat** from Smartno, Slovenia.

## THE WESTERN DEN



Formed in February 2013, and driven by a shared passion to create music with purpose, The Western Den is the collaborative work of Deni Hlavinka and Chris West, who together blend compelling folk harmonies with ambient textures to produce a sound that is all their own. The duo released their debut EP, *Battle Hymns*, in May 2013; in the summer of that year, they had their public debut, opening for Melissa Ferrick on the northeastern leg of her national tour. The Western Den is currently based in Boston, performing and working on their full-length album.

## SARAH WALK

Minneapolis native and Berklee College of Music alumna Sarah Walk is currently traveling between Los Angeles and London, where she is writing and recording new music. Performed with a distinct voice, her songs and lyrics have been described as "cynically optimistic and in your face, every bit as raw and passionate as one could hope." Sarah is thrilled to be able to perform her originals on the stage of Boston's Symphony Hall. Sarah's performance is arranged by Berklee alumnus **Evan Chapman** from Danville, California.



## MELISSA ETHERIDGE

In February 2007, Melissa Etheridge celebrated a career milestone with a victory in the Best Song category at the Academy Awards for "I Need to Wake Up," written for the Al Gore documentary on global warming, *An Inconvenient Truth*. Over the course of more than two decades as a performer and songwriter, she has shown herself to be an artist who has never allowed "inconvenient truths" to keep her down. Earlier in her recording career, she acknowledged her sexual orientation when it was considered less than prudent to do so. In October 2004 she was diagnosed with breast cancer, a health battle that, with her typical tenacity, she won. Despite losing her hair from chemotherapy, she appeared on the 2005 Grammy telecast to sing "Piece of My Heart" in tribute to Janis Joplin, thereby giving hope to many women afflicted with the disease. Born in Leavenworth, Kansas, Melissa Etheridge picked up the guitar at age eight and began playing in local bands in her teens. After completing high school, she was accepted at Boston's Berklee College of Music, but left after only one year to make her way as a performer in Los Angeles, soon attracting a strong following. Legend has it that in a chance encounter at a small Long Beach club with music industry legend and Island Records founder Chris Blackwell, she was signed on the spot, leading Blackwell to confess that he felt "the future of rock and roll has a female face." Her critically acclaimed first album, *Melissa Etheridge* (1988), led to an invitation to sing on the 1989 Grammy Awards broadcast. For several years, her popularity built around such memorable originals as "Bring Me Some Water," "No Souvenirs," and "Ain't It Heavy," for which she won a Grammy in 1992. She hit her commercial and artistic stride with her fourth album, *Yes I Am* (1993), which featured the massive hits "I'm the Only One" and "Come to My Window," the latter garnering a second Grammy Award for Best



Female Rock Performance. In 1995 she issued her highest charting album, *Your Little Secret*, which was distinguished by the hit single "I Want to Come Over," and at the 1996 ASCAP Pop Awards she won the Songwriter of the Year honor. Melissa continued to write, record, and tour throughout the '90s and into the new millennium, releasing *Skin* (2001) and the upbeat *Lucky* (2004) along with her DVDs *Live and Alone* (2002) and *Lucky Live* (2004). *Greatest Hits: The Road Less Traveled* (2005) includes "I Run for Life," commissioned by Ford Cares as part of its cancer initiative in support of the Susan G. Komen Race for the Cure. The album was recently re-released in an Eco-pak to include the Oscar-winning "I Need To Wake Up." In April 2007 Melissa Etheridge received the distinguished ASCAP Founders Award and released her ninth studio album, *The Awakening*, named one of *Rolling Stone* Magazine's Top 50 Albums of 2007. In 2009 she released her tenth studio album, *Fearless Love*, to a Top 10 *Billboard* debut. In 2011 she made her Broadway debut as St. Jimmy in Green Day's rock opera *American Idiot* and received her Star on the Hollywood Walk of Fame. In 2012 she released her most recent album, *4th St. Feeling*. When not performing sold-out shows throughout Europe, Australia, and North America, she records her syndicated "Melissa Etheridge Radio Show" for daily broadcast on stations throughout the U.S. and Canada. This week's performances mark not only her Boston Pops debut, but also her first performances with a major symphony orchestra.

## HAYRAPET ARAKELYAN



Making his Boston Pops debut this evening, Hayrapet Arakelyan has studied at the Alexander Spendarian Music School in Yerevan, Armenia, and the Music University in Cologne in Germany. First prize-winner of many saxophone competitions, including the Saxophone International Competitions in Nantes and Carquefou in France, and the Yamaha competition in Yerevan, he has appeared in the concert halls of the Moscow Conservatory, at Carnegie Hall, the Berlin Philharmonie, Gasteig Hall in Munich, and Singapore's Esplanade Hall. Festival appearances have taken him to the St. Petersburg Palaces and Musical Olympus festivals in St. Petersburg, the Aberdeen International Youth Festival, and the Assisi nel Mondo Festival in Italy. In 2010 Mr. Arakelyan represented Germany in the finals of the Eurovision Young Musicians contest in Vienna, a performance broadcast live in more than eighteen countries. Hayrapet Arakelyan has performed as soloist with numerous orchestras, including the Radio Symphony Orchestra of Vienna, the State Symphony Orchestra of the Hermitage in St. Petersburg, the State Chamber Orchestra of Russia, Poznan Philharmonic Orchestra, Armenian Philharmonic Orchestra, the National Chamber Orchestra of Armenia, the Kölner Sinfonietta, and the Juilliard School Orchestra in New York.

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# CHARLES FLOYD



Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for twenty years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

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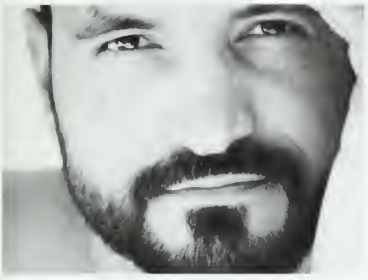
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## SAMUEL MOSCOSO



This season singer, songwriter, and actor Samuel Moscoso makes his eighteenth appearance with the Boston Pops. Currently residing in Los Angeles, California, he was born in Wuppertal, Germany, to an operatic family, and is a veteran of stage, screen, and radio. After making his debut at age fourteen, Samuel studied at the New England Conservatory of Music and the Rabine Institute of Functional Voice and Pedagogy in Germany. By age twenty-one, he had been featured throughout Europe in both classical and gospel repertoire with concert appearances at Notre Dame Cathedral in Paris, St. Peter's Basilica in Rome, and Canterbury Cathedral in England. He appeared to sold-out audiences at Dublin's Civic Center in Ireland and Il Teatro Al Castello in Calabria, Italy. In 1996 he sang for Pope John Paul II at the Vatican and the following year made a special appearance in *Christmas at the White House*. He has worked with various gospel recording artists, including Grammy honorees Marvin Winans, Richard Smallwood, Oleta Adams, and Daryl Coley, as well as pop recording artist Mariah Carey. During the 2003 holiday season, Samuel was a featured guest artist with the Boston Pops in Holiday Pops concerts at Symphony Hall under the batons of John Williams, Keith Lockhart, and Bruce Hangen. In 2005 Samuel premiered a selection of original works in *Samuel Moscoso: Revealed | Live in Concert* recorded at Boston University's Tsai Performance Center, showcasing a diversity of musical styles including soul, rock, alternative, and pop. His critically acclaimed leading roles include the Boston premieres of the off-Broadway hits *bare: A Pop Opera* as Jason and *I Love You Because* as Austin, as well as in *West Side Story* as Tony, and *Damn Yankees* as Joe Hardy.

## TAKE 6



The most honored vocal group in history (winner of ten Grammy Awards, ten Dove Awards, a Soul Train Award, and more), Take 6—Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, and Khristian Dentley—recently celebrating its 25th anniversary. This quintessential *a cappella* group has been heralded by Quincy Jones as the "baddest vocal cats on the planet!" Six virtuosic voices unite in crystal clear harmony, against a backdrop of syncopated rhythms, innovative arrangements, and funky grooves that bubble into an intoxicating brew of gospel, jazz, R&B, and pop. The multi-platinum selling sextet has toured across the globe, collaborated across genres, and is recognized as the pre-eminent *a cappella* group in the world. Highlights of recent events included Walmart's 50th-anniversary celebration,

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which also featured Celine Dion, Lionel Richie, Justin Timberlake, Stevie Nicks, Ne-Yo, and more. Take 6 captivated the audience with their rendition of the Louis Armstrong hit "What A Wonderful World" and closed the show with Ladysmith Black Mambazo to a standing ovation. Two weeks later, at the behest of legendary producer Phil Ramone, the group thrilled a sold-out audience at the Songwriters Hall of Fame Awards performing with and honoring legendary singer-songwriter Ben E. King on his classic "Stand By Me," and bringing the house down with their rendition of folk icon Woody Guthrie's "This Land Is Your Land." Take 6 has come a long way from their days at Oakwood College (Huntsville, Alabama), where Claude McKnight formed the group as The Gentleman's Estate Quartet in 1980. Soon Mark Kibble and Mervyn Warren joined the group, which took the name Alliance; however, when they signed to Reprise Records/Warner Bros. in 1987, they found that there was another group with the same name, so they became Take 6, acknowledging the play on words of the jazz standard "Take 5." Their self-titled debut CD won over jazz and pop critics, scored two 1988 Grammy Awards, and landed in the Top Ten Billboard Contemporary Jazz and Contemporary Christian Charts. The members have never slowed down, attributing their longevity to faith, friendship, respect, and love of music. Such qualities have garnered them awards outside of music—a Soul Train Award and two NAACP Image Award nominations—and remain at the heart of the Take 6 phenomenon. *One*, Take 6's recent recording on Shanachie, is notable for three reasons. First, it marks the members' return to their spiritual heritage. Second, it is their first project without Cedric Dent, who retired the previous year from full-time touring with the group, having accepted a position at Middle Tennessee State University in Murfreesboro. Third, it introduces Khristian Dentley as a full-time permanent member of Take 6. Take 6 made its Boston Pops debut in 1993, a performance led by Marvin Hamlisch and taped for *Evening at Pops*, and returned to Symphony Hall in December 1999 for a Holiday Pops concert with Keith Lockhart, also taped for future broadcast.

## GOSPEL NIGHT SOLOISTS



Ayeesha Lane has been singing since the age of eight, only at the encouragement of her grandmother Lorena. Since the early 1980s, she has attended the historic Myrtle Baptist Church in West Newton, Massachusetts, where she currently serves as a worship leader. As a member of one of Boston's premier gospel ensembles, Living Water, she recently participated in their sophomore recording project. Ayeesha has been a member of the Boston Pops Gospel Choir since 1993, and currently works as a consultant with Third Sector New England.



**Sherylynn Kayla Sealy** was born in Boston, Massachusetts. She graduated from Northeastern University with a bachelor of science degree in Elementary Education and Psychology. Sherylynn comes from a musical family and is known for her singing, dancing, and violin playing. She began as a vocalist at age four, recording living room albums, and made her performing debut at age six when she sang her first lead in a school musical. Sherylynn has performed with Boston Community Choir, Boston Children's Chorus, and L.I.F.E ministries. When not teaching her twenty-two fourth grade students, Sherylynn is dancing or singing.



**Ray Martin** has been a member of the Boston Pops Gospel Choir for the last six years. A native Bostonian, he resides in Hyde Park with his wife and two children. He is a member of The Good Shepherd Church of God in Christ in Roxbury, Massachusetts, under the leadership of Dr. Samuel Byron Hogan, Sr., Bishop Elect. He enjoys singing with the Pops, as well as the diverse group of singers. He has recorded with various groups around the country and was featured on several TV programs.



**Katani Sumner** became well known as the "Inspirational MC" at the Original House of Blues' Sunday Gospel Brunch; she also served in that role at the House of Blues-Fenway to rave reviews. She is currently a member of the House of Blues' Schoolhouse Band as a singer/narrator for the History of the Blues presentations. One of her proudest moments has been as a featured lead vocalist for the Boston Community Choir during Gospel Night at Pops performances. She recently made her debut at Scullers Jazz Club and


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released her first full-length CD project entitled appropriately *Delayed Not Denied*, available at www.katanisumner.com and on iTunes and Amazon.com.



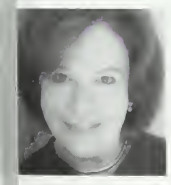
A featured vocalist at both Gospel Night at Pops and Holiday Pops, **Ida Kamrara** can be heard on Just 4 Praize's CD, *Joy Divine*. Ms. Kamrara performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes's play, *Black Nativity*. She has appeared on both local and national television and was honored to be selected to sing at Gospel Music Workshop of America's New Artist Showcase. Her desire is to touch hearts with her voice. She is grateful to her family, friends, numerous directors, Conductor Charles Floyd, Dr. Dennis Slaughter, and Norris Welch for being supportive of her musical journey.



**Carolyn Saxon** (Soprano) Bway/National Tours/NY Theatre: *The Civil War*, *Bring In Da Noise, Bring In Da Funk*, *Hair*, *Purlie*, *Can-Can*, "Linda Eder: The Christmas Concert," *Timmy the Great* | Film: *Sweet & Lowdown*, *Small Time Crooks*, *Curse of the Jade Scorpion* (Woody Allen, dir.) | Regional: North Shore Music Theatre, Connecticut Repertory, Papermill Playhouse, Studio Arena Theatre, Actors Theatre of Louisville, Weston Playhouse, Forestburgh Playhouse, Artpark, MusicalFare | Other: Carnegie Hall, Indianapolis Symphony, Boston Community Choir, NEC Millennium Choir. Love to Jamie and Thanks be to God!



A member of the Boston Pops Gospel Choir since its inception, **Sharon Molden** has been featured each year as one of its soloists, including the 1996 concert with Edwin Hawkins. A native of Dallas, Texas, Sharon grew up singing gospel music in her home church and throughout Texas Northeast. Sharon sings in numerous choirs throughout New England, and can be heard all over the city in numerous venues with the Boston Community Choir, Joyful Voices of Inspiration Choir, Messiah Baptist Church, and other local groups. A 38-year career federal civil servant, Sharon is now retired and enjoying all the pleasures life has to offer.



A former Stax recording artist and alumna of Boston Conservatory, **Suzanne Buell** is a lifelong performer and an early childhood music educator. For many years, Suzanne has sung in her own band here in Massachusetts, as well as in Memphis and in California. Her CD titled *Tell the World* was released in May 2001. She performed with her band at the Memphis Music Festival, and has performed both solo and in ensemble with the Memphis Symphony Chorus, Cabrillo College Chorus, Oakland Interfaith Gospel Chorus, Harvard Pro Musica, and Concord Women's Chorus. Suzanne currently resides in Harvard, Massachusetts, and is on the faculty of Indian Hill Music Center in Littleton, Massachusetts.



**Makeysha Montgomery** was born to musically inclined parents Christopher and Shelly Faye Montgomery in 1984 in Shreveport, Louisiana. At age five, Makeysha led her first solo for the Saint Mary Baptist Church youth choir. Throughout her childhood, she traveled with her likewise musically inclined grandparents Dennis and Eddie Mae Montgomery, Jr., to Shreveport-area music conferences and to the famous Gospel Music Workshop of America, participating in all youth choirs. As a teenager, she won several local and school

talent shows. While attending Southern University A&M College in Baton Rouge, Louisiana, Makeysha participated in and recorded with The Southern University Interdenominational Gospel Choir. After earning both bachelor's and master's degree in Communication from Southern University, she relocated to Boston, where she has continued using her musical talents, including singing at her church, the historic Charles Street A.M.E Church. A member of the Boston Pops Gospel Choir for three years, she recently started her own band called Gemini Pearl, in which she is the lead singer.



Mildred E. Walker has been a member of the Boston Pops Gospel Choir for fourteen years. She is the former Director of Music and Accompanist for the Protestant Worship Service at the Hanscom Air Force Base Chapel and a principal cast member of the National Center for Afro-American Artists' production of Langston Hughes's *Black Nativity*. Mildred has performed with such artists as Diana Ross, Patti LaBelle, Donald Lawrence, Richard Smallwood, Kurt Carr, and Barry Manilow. Currently a member of the Music and Arts Ministry at the Concord Baptist Church of Boston in Milton, Massachusetts, she has also performed at the Jazzaar Jazz Family Concerts in Aarau, Switzerland.

## THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the twentieth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.



# THE BOSTON POPS GOSPEL CHOIR

## SOPRANOS

Karen Abdool
Pamela A. Bush
Betsy Clifford
Mernie Clifton
Jennifer Crowe
Joan Daluz
Anne Early
Paula R. Elliott
Barbara Piper Green
Patricia S. Hite
Carline Bruno Hollant
Sandra E. Hoyt
Beverly D. Johnson
Ida Kamrara
Lisa Kavanaugh
Susan Korthals
Zaida C. Lambe
Ayeesha M. Lane
Laura Lapointe
Lisa A. Lauterbach
Katie Leazott
Marva P. Martin
Kristen McEntee
Amina Michel-Lord
Makeysha Montgomery
Ann Moritz
Cheryl Murray
Daisy Owens
Jacquelyn Phelon
Phyllis L. Rawlins
Barbara L. Roach
Carolyn Saxon
Cassandra Monet Scarlett
Sharon Sealy
Janet Simpson
Pamela J. St. Aimee
Jenerra Williams
Christine A. Williams
Jacquinn Williams-Sinclair
Dawn Zapata

## ALTOS

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Diane J. Barry
Marcia Brathwaithe
Suzanne Buell
Adrienne E. Campbell
Carol Casey
Carolina Chacin
Andrea Foertsch
Pat Forbes
Elisa M. Gifford
Debra Grollman
Valance Harris-Alleyne
Angela E. Hedley-Mitchell
Marcia Jackson
George-Marie D. Jasmin
Rebecca Liberman
Berthia McCroey
Kimberly Oliver
Kate Prescott
Sherylynn Sealy
Elyse Seltzer
Dionne Shoffner
Netaya Strothers
Katani A. Sumner
Beth C. Tortolani
Hope Tripp
Clare Turner
Eleanor Simmons Vaughn
Martha F. Vedrine
Mildred E. Walker
Rozita L. Waltower
Phil Waters
Pat Wilkinson
H. Tracy Williams
Laverne M. Yancey
Brionna Young
Vicki Zelski

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Donna M. Bayne
Anthony Clayton
Carl W. Corey
Christopher Di Franco
Raymond Gordon
David Grandy
Steven Hawkesworth
Joseph Hite III
Michael A. Jones
Ken Kamrin
Raymond Martin
Michael Mecenas
Pat Mills
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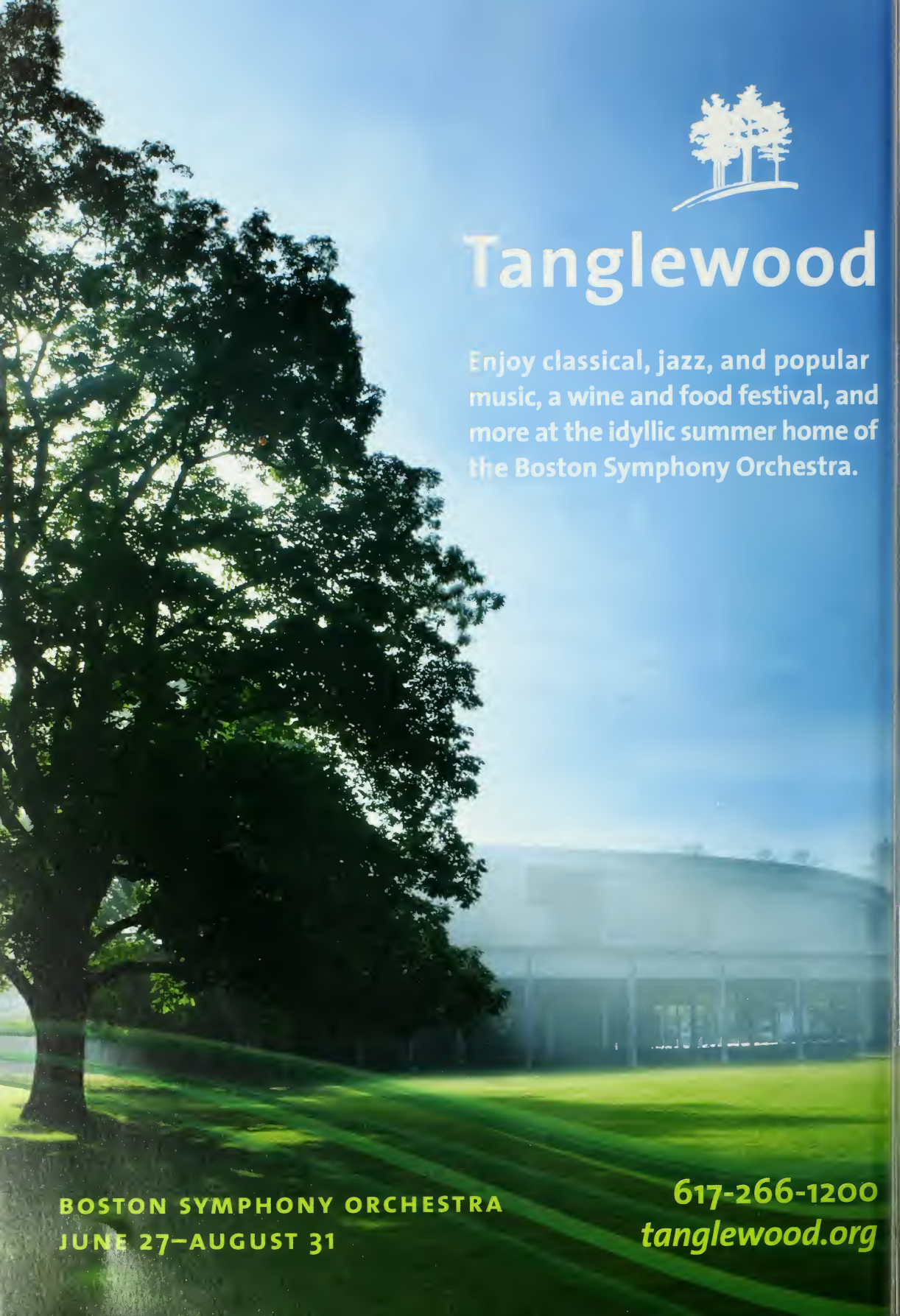
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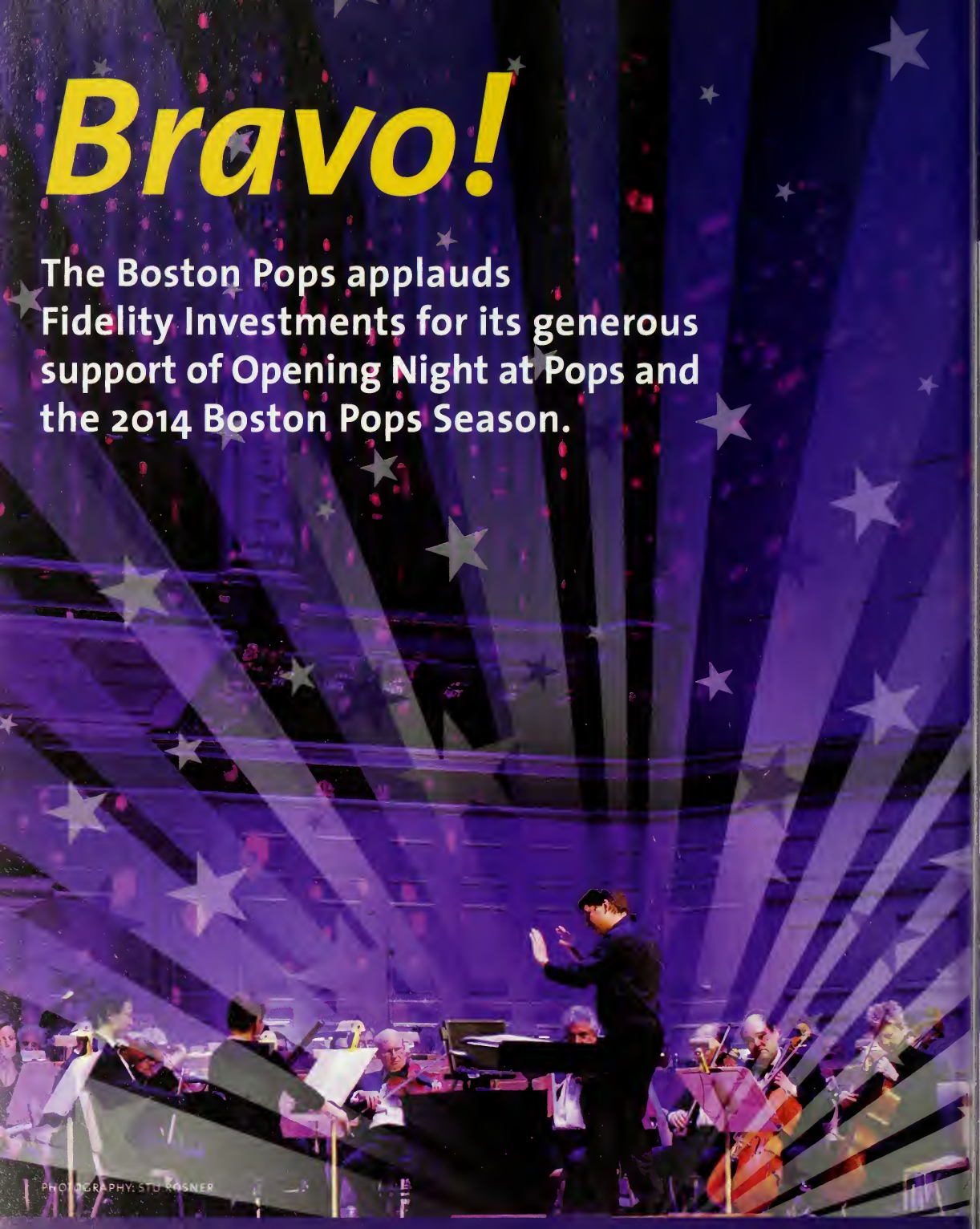
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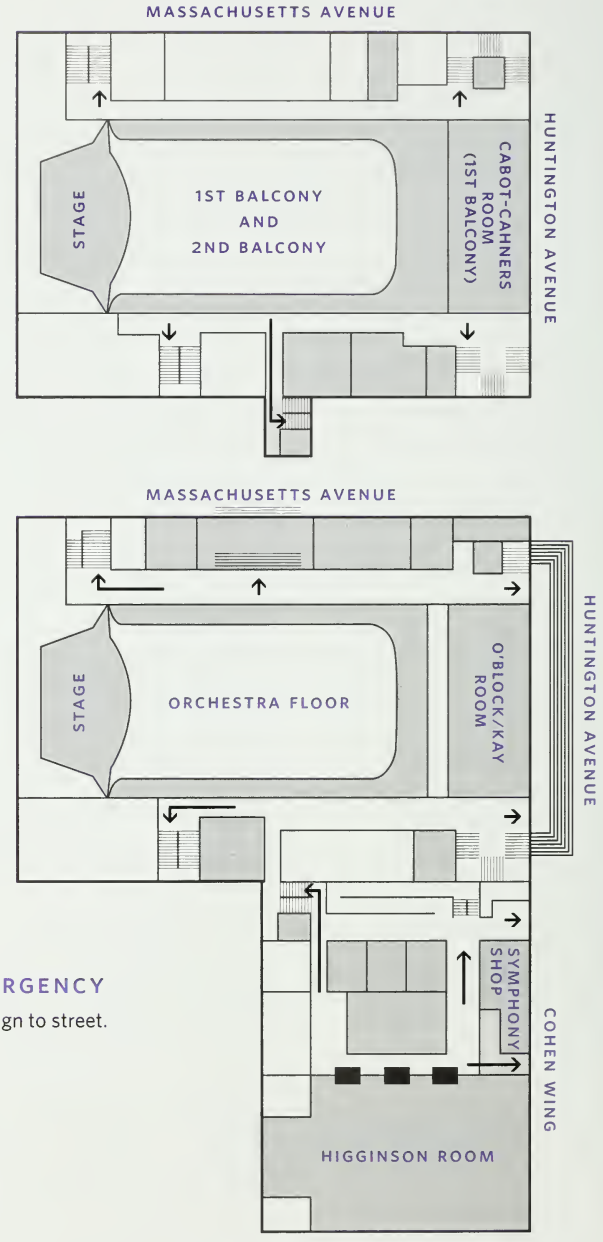
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**Symphony Hall**

**For Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

**The BSO's web site** (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

**Please note**: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**Smoking is not permitted** anywhere in Symphony Hall.

**Camera and recording equipment** may not be brought into Symphony Hall during concerts.

**To avoid delays in food service**, patrons at tables are encouraged to place their orders as early as possible.

**In the event of a building emergency**, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

**The box office** is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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**Ticket Programs**: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 9, 16, 20, 23, and 30, June 3 and 10—at the Symphony Hall box office as of 5pm.

**First aid** facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

**For patrons with disabilities**, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

**Elevators** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

**The Eunice S. and Julian Cohen Wing**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

**Ladies' rooms** are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

**Men's rooms** are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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**Lost and found** is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

**Parking**. The Prudential Center Garage offers discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

**For Symphony Hall rental information**, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

**Boston Pops Broadcasts**: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Monday and Saturday evenings in May and June. Visit for further details.

**Esplanade Concerts**: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

**Friends of Pops**: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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**The Symphony Shop** is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).




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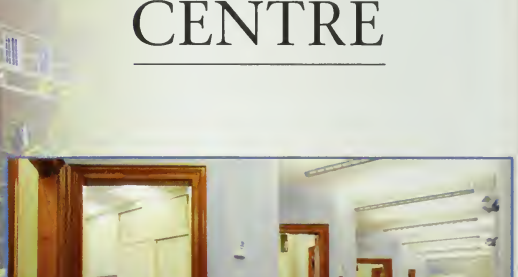
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**KEITH LOCKHART** conducting

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Liberty Fanfare — Williams

This Difficult Song: *The Star-Spangled Banner* at 200 — Smith/Key-Bass
Text by Lynn Ahrens
GOVERNOR DEVAL L. PATRICK, narrator

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington/Mills-Sebesky

One Day — Matisyahu-Elliott
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MEGAN HILTY

They Just Keep Moving the Line — Shaiman/Wittman-Barton
For Good, from *Wicked* — Schwartz-Barton
Diamonds Are a Girl's Best Friend, from *Gentlemen Prefer Blondes* — Styne/Robin-Barton

INTERMISSION

Presenting
THE BEACH BOYS

California Girls — Wilson-Love
Wouldn't It Be Nice — Wilson-Asher
Fun, Fun, Fun — Wilson-Love

Patriotic Sing-Along — arr. Hayman
America—Yankee Doodle—The Yankee Doodle Boy—
You're a Grand Old Flag—God Bless America

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The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.